

# THE ILLUSTRATED LONDON NEWS



NOVEMBER 1985

NUMBER 7048 VOLUME 273

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## THE BID TO CROSS THE CHANNEL

James Bishop reports on  
new plans for a direct link  
with France



### HALLEY'S COMET RETURNS

Patrick Moore on the  
sight of a lifetime

### SAVING BRITAIN'S WILDLIFE

David Attenborough appeals  
for our endangered species

### THE MAKING OF MANKIND

Richard Leakey describes  
his search for the origins of Man

## LESTER PIGGOTT

Julian Wilson on the end of an era

NOVEMBER  
HIGHLIGHTS  
Guide to what's on  
in London





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NUMBER 7048 VOLUME 273 NOVEMBER 1985



CHANNEL CROSSING 29



SPECIES AT RISK 47



CHINESE LIFE AND LANDSCAPE 56

**LESTER PIGGOTT.** The distinctive riding style of the champion jockey captured by Gerry Cranham.



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# HIGHLIGHTS

## Friday, November 1

All Saints' Day.

The government of the Netherlands is due to decide whether or not to deploy Cruise missiles.

## Sunday, November 3

The Duke of Edinburgh, President of World Wildlife Fund International, attends a conference in Madagascar on the Conservation of Natural Resources and Sustainable Development.

Elections are held for half the seats in Argentina's lower house in the National Congress, the government's first electoral test since the restoration of civil rule in 1983.

Treasure Houses of Britain, an exhibition showing the wealth of objects accumulated by British country houses over 500 years, opens at the National Gallery of Art, Washington DC.

Elisabeth Söderström and Nicolai Gedda are among those taking part in a gala concert of Viennese operetta at Sadler's Wells Theatre in aid of Dr Barnardo's.

## Monday, November 4

Voluntary charges are introduced at the Victoria & Albert Museum.

## Tuesday, November 5

Guy Fawkes Day.

Last posting date for Christmas surface mail to USA.

## Wednesday, November 6

State Opening of Parliament (11.30am). The legislative programme to be presented in the Queen's speech includes further measures to privatize State industries, reforms of the Welfare State, and the abolition of Sunday Trading laws.

## Thursday, November 7

Parades in the Soviet Union celebrate the anniversary of the October Revolution of 1917.

The winner of the £10,000 Smarties Prize for Children's Books is announced at the London Transport Museum.

## Friday, November 8

The Prince and Princess of Wales arrive in Washington DC for a three-day visit. Their programme includes a dinner with President and Mrs Reagan at the White House.

## Saturday, November 9

The Lord Mayor's Show, with its traditional parade of floats and bands, leaves Guildhall at 11am and finishes at Mansion House at 2.30pm. There is a fireworks display on the Embankment at 4.50pm.

Wales plays Fiji at rugby at Cardiff Arms Park.

Daily Mail International Ski Show opens at Earls Court until 17 (Mon-Fri noon-10pm, weekends 11am-7pm).

Moonlight Sonata, the only film made by the Polish pianist Paderewski, is screened



Halley's Comet has returned for the first time since 1910 and will be best visible with binoculars on November 16. Two exhibitions mark its visit: Halley's Comet in History, which opens at the British Museum on November 7, and Spaceworks, on the impact of satellites on our lives, which starts at the National Maritime Museum on November 14.

at the Queen Elizabeth Hall at 7.45pm to mark the 125th anniversary of his birth.

## Sunday, November 10

Remembrance Sunday. The royal family, political leaders and foreign heads of state lay wreaths to commemorate the dead of both world wars at the Cenotaph, Whitehall (11am).

## Monday, November 11

Martinmas (feast of St Martin, fourth-century bishop of Tours, regarded as patron of drinking and jovial meetings).

Deadline for the Tower of London Armouries appeal to save Littlecote armour.

## Tuesday, November 12

Debates are scheduled to begin on the EEC draft budget at the European Parliament in Strasbourg.

The £10,000 Turner Prize, awarded by the Patrons of New Art for the greatest contribution to art in the UK during the previous year, is presented at the Tate Gallery by Sir Richard Attenborough (7.30pm).

32 of the world's top men's tennis players compete for \$375,000 prize money in the Benson & Hedges tennis tournament at Wembley Arena until 17.

The Amir of the State of Qatar begins a four-day state visit to Britain.

New moon rises at 2.20pm.

## Wednesday, November 13

England plays Northern Ireland in the

qualifying stages of World Cup soccer at Wembley Stadium (7.45pm).

William Congreve's *Love for Love*, directed by Peter Wood, opens at the Lyttelton Theatre.

## Thursday, November 14

London Film Festival opens with Kurosawa's epic *Ran* at the National Film Theatre (until December 1).

The exhibition *Homage to Barcelona* opens at the Hayward Gallery.

Simon Rattle makes his English National Opera debut conducting *Káťa Kabanová* at the London Coliseum, and Charles Mackerras conducts the Royal Opera's production of *Semele*, once described as Handel's "bawdy opera", at Covent Garden.

## Friday, November 15

Prince Andrew presents the winner of the Martini Royal Photographic Competition with the 1985 award for the best picture of a member of the royal family.

British Ice Dance Championships at Nottingham (and 16).

## Sunday, November 17

Princess Anne begins her tour of Tanzania, Mozambique, Zambia and Sudan (until December 9).

*Comrades*, a 12-part series on life in the Soviet Union, begins on BBC2 (8pm).

## Tuesday, November 19

Presidents Reagan and Gorbachev are

scheduled to meet in Geneva for the first summit since 1979.

The Fourth General Synod of the Church of England is inaugurated by the Queen in Church House, Dean's Yard, SW1.

Edward Fox and Maggie Smith open in *Interpreters*, a new play by Ronald Harwood, at the Queen's Theatre (7pm, other nights 7.30pm).

The Post Office issues Christmas stamps.

## Thursday, November 21

The history of mankind is traced in *The Human Story*, an exhibition which opens at the Commonwealth Institute.

## Friday, November 22

St Cecilia's Day.

The Amalgamated Union of Engineering Workers ballots its members on whether to accept Government funds for the holding of secret ballots.

## Monday, November 25

Royal Variety Performance at the Theatre Royal, Drury Lane, in the presence of the Queen and the Duke of Edinburgh, has as its theme Great Film Musicals (7.30pm).

Extraordinary meeting of the International Catholic Synod at the Vatican until December 8, called by the Pope to take stock of Catholicism on the 20th anniversary of the ending of the Second Vatican Council.

## Wednesday, November 27

International Squash Rackets Federation World Championships are held in Cairo until December 7.

Moscow Radio Symphony Orchestra, under Vladimir Fedoseyev, plays a programme of Russian music at the Festival Hall (8pm).

Full moon rises at 12.42pm.

## Saturday, November 30

St Andrew's Day, Scotland.



# LISTINGS

THE ILN'S SELECTIVE GUIDE TO THE ARTS AND ENTERTAINMENT



DONALD COOPER

## ILN ratings

- ★★ Highly recommended
- ★ Good of its kind
- Not for us

## THEATRE

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section. Opening dates where given are first nights. Reduced price previews are usually held.

### Are You Lonesome Tonight?

Alan Bleasdale's loyal effort to rescue Elvis Presley's posthumous reputation does not work very well. Still, fans will see their hero (acted by Martin Shaw) in decline, & hear some celebrated numbers sung by Simon Bowman. Phoenix, Charing Cross Rd, WC2 (240 9661, cc 836 2294). REVIEWED OCT, 1985.

### As You Like It

Juliet Stevenson's Rosalind overcomes the curiosities of an unexpected production played against a background of superfluous dust-sheets. Until Nov 16. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc). REVIEWED JUNE, 1985.

### ★Barnum

Whether the great American showman was as

gymnastic as this we shall never know; but Michael Crawford, who must be in uncommon training, almost persuades us. The musical is a good synopsis of Barnum's weird career. Victoria Palace, Victoria St, SW1 (834 1317, cc). REVIEWED MAY, 1985.

### ★★Breaking the Silence

Stephen Poliakoff's superb play is based on family memories from the chaos of post-Revolution years in Russia. It is absorbingly theatrical; the acting of Alan Howard & Gemma Jones fortifies it. Mermaid, Puddle Dock, EC4 (236 5568, cc 741 9999). REVIEWED JULY, 1985.

### Camille

Pam Gems's play, based on Alexandre Dumas's *La Dame aux camélias*, gets a West End run after its success at The Other Place last year. With Frances Barber, Polly James & Nicholas Farrell. Opens Oct 29. Comedy, Pantan St, SW1 (930 2578, cc 839 1438).

### Cats

Although nobody has suggested that T. S. Eliot's cat poems are among his masterpieces, Andrew Lloyd Webber uses them with craft as the basis of a musical that goes on prowling. New London, Drury Lane, WC2 (405 0072, cc 404 4079).

### ★★A Chorus of Disapproval

Alan Ayckbourn, now investigating amateur operatics, explains (& directs) with witty naturalism the social dilemmas of a new-

**T**revor Nunn and John Caird's production of *Les Misérables* fills the Barbican stage with a sequence of grandly devised scenes, in sets by John Napier, most spectacularly those at the Paris barricade of 1832 (above).

comer who is promoted, surprisingly, from Crook-Fingered Jack to Captain Macheath in a production of *The Beggar's Opera*. The progress of the opera has been cunningly woven into his private life. Splendidly played by Bob Peck (as the diffident tyro) & Michael Gambon (as a hurricane of a Welsh director). Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). REVIEWED SEPT, 1985.

### ★Daisy Pulls It Off

Denise Deegan's topping school story is precisely the kind of piece (though with tongue in cheek) that Angela Brazil might have written. David Gilmore's production gets funnier with the years. Globe, Shaftesbury Ave, W1 (437 1592, cc). REVIEWED JUNE, 1983.

### The Deliberate Death of a Polish Priest

Ronald Harwood's play is a dramatization of the trial of those accused of conspiracy to kill Father Jerzy Popieluszko last year. Until Nov 9. Almeida, Almeida St, N1 (359 4404, cc).

### The Dragon's Tail

Penelope Keith, Mark Kingston, Robert Hines & Amanda Root in a new play by Douglas

Watkinson about four people on holiday in North Wales. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

### The Duchess of Malfi

Philip Prowse's treatment of John Webster's Jacobean tragedy is so rightly atmospheric that one wishes he had thought more of the sound. Ian McKellen's Bosola shows how verse & prose should be spoken. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). REVIEWED AUG, 1985.

### Evita

The fact that Tim Rice & Andrew Lloyd Webber's emotional music drama is moving towards its end may seem like advance news of an ancient monument crumbling; but it will be with us a little longer yet. Until Feb, 1986. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499). REVIEWED AUG, 1978.

### ★42nd Street

An American showbusiness musical that is an admirable example of high-gear professional-ism. Theatre Royal, Drury Lane, WC2 (836 8108, cc). REVIEWED OCT, 1984.



## Gigi

An unfussed production of the Lerner-&Loewe musical (its anecdote deriving from Colette) in which the adolescent Gigi must learn what is expected of her in a Parisian family with a dubious tradition. Amanda Waring, Dorothy Tutin's daughter, plays her winningly, surrounded by such people as Siân Phillips, Beryl Reid & Jean-Pierre Aumont. Lyric, Shaftesbury Ave, W1 (437 3686, cc 434 1550).

## ★Guys & Dolls

No one rocks the boat dangerously in this National Theatre revival of the Broadway classic musical, score by Frank Loesser. The performances of Lulu, Norman Rossington & David Healy—but why be selective?—would have much cheered Damon Runyon. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844). REVIEWED AUG, 1985.

## Look, No Hans!

The wildest of farces (by John Chapman & Michael Pertwee), this may not be very informative about industrial espionage in West Berlin, but it does tell us a lot about comedy technique as practised by David Jason (who is uncommonly athletic) & by Richard Vernon as a Foreign Office type from every club in Pall Mall. A good night—but do not ask too many questions. Strand, Aldwych, WC2 (836 2660, cc).

## ★Me & My Girl

After practically 50 years London again dances the Lambeth Walk. The old tunes return cheerfully, now with Robert Lindsay in Lupino Lane's part, & so inventive a comedian as Frank Thornton to join him. Adelphi, Strand, WC2 (836 7611, cc 836 7358). REVIEWED APR, 1985.

## ★The Merry Wives of Windsor

An older school of Stratfordians may not be too eager to see Falstaff & friends in the manners & dress of the 1950s, but if this had to be done it could not be managed more zestfully; Peter Jeffrey is Falstaff. Until Nov 22. Royal Shakespeare Theatre, Stratford-upon-Avon. REVIEWED MAY, 1985.

## ★Les Misérables

We shall be hearing a good deal about this music-drama taken from the surge of Victor Hugo's novel. Of French derivation (the score is by Claude-Michel Schönberg), it is directed here by Trevor Nunn & John Caird, with lighting by David Hersey. Standing out from a vast company are pursued & pursuer, Jean Valjean (Colm Wilkinson) & Javert (Roger Allam), & the woman Fantine as sung by Patti LuPone. Until Nov 23. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). From Dec 4, Palace, Shaftesbury Ave, W1 (437 6834, cc 437 8327).

## The Mousetrap

Agatha Christie's thriller, after 33 years, seems to be as much a part of London as Nelson's Column, but there must ever be people who are seeing it, gratified, for the first time. St Martin's, West St, WC2 (836 1443, cc 379 6433).

## ★Mrs Warren's Profession

It is always surprising how well Shaw's third (& uncompromising) play comes up in the theatre; much better in fact than some of his more generally accepted later ones. All the six characters live; & they can seldom have been done more accurately than in Anthony Page's production, with Joan Plowright & Jessica Turner in the conflict between bordello-keeping mother & ferocious feminist daughter. Lyttelton.

## Mutiny!

On board the *Bounty* we get to a musical-comedy Tahiti & to the mutiny led by Fletcher Christian (played by David Essex, who has also written the score). A magnificent ship (William Dudley's), a detailed production (Michael Bogdanov's) & performance (Frank Finlay's as Captain Bligh), but little else. Piccadilly, Denman St, W1 (437 4506, cc 379 6565). REVIEWED SEPT, 1985.

## ★Noises Off

Michael Frayn's irresistibly relishing farce—which takes place during the performance of another farce, on tour—may deter potential actors & actresses: possibly good news for Equity. Savoy, Strand, WC2 (836 8888, cc 379 6219). REVIEWED APR, 1982.

## No Sex Please, We're British

With a title that years ago seemed inspired, this is the *Mousetrap* of farce. Its director, Allan Davis, keeps it fresh. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

## Othello

Ben Kingsley returns to the RSC to play the title role in Terry Hands's production. Until Nov 23. Royal Shakespeare Theatre, Stratford-upon-Avon. REVIEW ON P 102.

## Phedra

It is unusual, to say the least, for Jean Racine to have a West End run; but here, in Robert David Macdonald's translation, *Phèdre*—which was at the Old Vic last winter—has some special qualities. Glenda Jackson acts the title-part, & Robert Eddison speaks magnificently the *écrit de Thérèse*. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

## Pravda

In spite of its name, Howard Brenton & David Hare call it "a Fleet Street comedy". No miracle of construction, it is lucky enough to have Anthony Hopkins as a South African businessman who cuts a swathe through the English newspaper business. Olivier. REVIEWED JUNE, 1985.

## ★★The Real Inspector Hound/The Critic

A grand double bill. Tom Stoppard's play, in which two drama critics named Birdboot & Moon find themselves involved with the action on stage, partners Sheridan's seldom revived comedy, which has a particularly fine performance by Ian McKellen as Mr Puff. Olivier.

## ★Run For Your Wife

If Piccadilly Circus heaves regularly in the evenings (& at Thursday & Saturday matinée times), it is merely the effect of the underground Criterion audience responding to Ray Cooney's storm-along farce, now with David McCallum & Derek Griffiths. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565). REVIEWED MAY, 1983.

## Same Time Next Year

Dennis Waterman & Rula Lenska play a couple—married, but not to each other—who spend one night together each year for 24 years. Oct 30-Dec 7. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821).

## Starlight Express

If you have ever played at trains, you will probably like this—otherwise not. Andrew Lloyd Webber has written it, Trevor Nunn directs, & the cast wears roller-skates. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262). REVIEWED MAY, 1984.

## Stepping Out

Richard Harris has devised, & Julia McKenzie has directed, a likeable comedy set in a tap-dancing evening class. Duke of York's, St Mar-

tin's Lane, WC2 (836 5122, cc 836 9837). REVIEWED NOV, 1984.

## Sweet Bird of Youth

One of Tennessee Williams's revelations of more or less daily life in the Deep South. Entirely artificial though it is, it does benefit from the sophisticated acting of Lauren Bacall & the comparable direction by Harold Pinter. Theatre Royal, Haymarket, SW1 (930 9832, cc). REVIEWED SEPT, 1985.

## ☉ Torch Song Trilogy

This relentless evening of three loosely linked pieces by an American dramatist, Harvey Fierstein, is in effect a protracted appeal for compassion on behalf of gays. Through nearly four hours Antony Sher exposes, often flamboyantly, the dreary private life of a Jewish drag queen, & Miriam Karlin, towards the end, speaks incisively for the man's mother. The play, which could well develop into a cult, is not especially amusing, well written or moving. Alberty, St Martin's Lane, WC2 (836 3878, cc 379 6565).

## Troilus & Cressida

Stratford has done this intricate satire so often & so finely that enthusiasm for the second-best can falter. We can be grateful for Peter Jeffrey's genuine eloquence in the great homilies on Degree & Time. Until Nov 23 (matinée). Royal Shakespeare Theatre, Stratford-upon-Avon. REVIEWED AUG, 1985.

## ★Two Into One

Ray Cooney's grand farce, with Michael Williams, Anton Rodgers & Kathy Staff. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999). REVIEWED DEC, 1984.

## Wife Begins at Forty

Dinsdale Landen & Liza Goddard in a new comedy. A husband decides to take steps to save his marriage just as his wife has resolved to seek a divorce. Ambassadors, West St, WC2 (836 6111, cc 379 6433).

## FIRST NIGHTS

### Five Play Bill

Short plays by Alex Renton, Rod Smith, Peter Gill, Rosemary Wilton & Mick Mahoney, presented in one evening. Nov 6-12. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### The Garden of England

A documentary collage, edited by Peter Cox & the company, drawn from interviews with miners & their families during & after the strike. Nov 14-23. Cottesloe.

### Interpreters

New play by Ronald Harwood, directed by Peter Yates. Maggie Smith & Edward Fox play English & Russian interpreters involved in diplomats' meetings to arrange a visit by Russian officials to England. Opens Nov 19. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

### Lennon

Mark McGann & Jonathan Barlow play the young & older John Lennon in Bob Eaton's play celebrating the Liverpool singer's life & music. Opens Nov 2. Astoria, Charing Cross Rd, WC2 (734 4287, cc).

### Love For Love

Peter Wood's National Theatre group stages William Congreve's play, with Michael Bryant, Tim Curry, Sara Kestelman & Stephen Moore. Opens Nov 13. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

### More Bigger Snacks Now

Théâtre de Complicité won the Perrier Award

at this year's Edinburgh Fringe for their comic routines & inventiveness. Opens Nov 25. Lyric Studio, King St, W6 (741 2311, cc).

## Not So Much a Comedian, More a Wreck on Tour

One-man show by Scots comedian Billy Connolly. Nov 11-23. London Palladium, Argyll St, W1 (437 7373, cc 437 2055).

## The Sloane Ranger Revue

Ned Sherrin & Neil Shand have devised this entertainment, based on *The Official Sloane Ranger* books by Ann Barr & Peter York. Opens Nov 12. Duchess, Catherine St, WC2 (836 8243, cc 379 6433).

## Vassa

Janet Suzman heads the cast in Gorky's final play about the power struggles within a family for control of a shipping firm on the Volga. Nov 6-Dec 14. Greenwich, Crooms Hill, SE10 (858 7755, cc 853 3800).

## CINEMA

The following films are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

### The Black Cauldron (U)

The 25th full-length animated feature from Disney retells a Welsh legend about a boy's search for a cauldron which can be used to rule or destroy the world. With the voices of John Hurt, Nigel Hawthorne & Freddie Jones.

### ★★The Bride (15)

Franc Roddam's new version of the Frankenstein story. Opens Nov 1. Odeon, Leicester Sq, WC2 (930 6111, cc 839 1929). REVIEW ON P102.

### ★Camila (15)

Argentinian film based on the true story of a young girl from a well-to-do family who falls in love with a young Jesuit priest. Amid great scandal the two elope, but the authorities decide to make an example of them.

### Catholic Boys (15)

Michael Dinner's film concerns a group of boys passing through a Brooklyn Catholic boys' school in the 1960s. Donald Sutherland, in a monk's habit, plays the headmaster; Andrew McCarthy is a likeable hero; & there is a notable début by Mary Stuart Masterson as the daughter of the local candy store proprietor. Of her we shall undoubtedly see more.

### Cocoon (PG)

A bunch of aliens disguised as humans, led by the burly Brian Dennehy, attempt to rescue some of their stranded astronauts, who have been preserved in special containers. When these are temporarily placed in a swimming pool they give it rejuvenating properties much appreciated by the residents of an old folks' home next door. REVIEWED SEPT, 1985.

### ★Cop au vin (15)

Claude Chabrol's film, with Stéphane Audran & Jean Poiret, is a characteristic story of murder & intrigue in a small French town.

### ★Crimes of Passion (18)

Ken Russell's powerful film is a dark satire on the sexual revolution of the 1960s. Brilliant performance by Kathleen Turner as a beautiful, withdrawn, dress designer by day who becomes a star hooker by night. Not a film for the squeamish. REVIEWED OCT, 1985.



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## CINEMA continued

**★Desperately Seeking Susan** (15)  
Accomplished, funny film by Susan Seidelman. David Day Lewis is outstanding as a white working-class yobbo friend. Opens Nov 16. Screen on the Hill, 230 Havestock Hill, NW3 (335 3366); Metro, Port St. WI (437 0757).

**★Pale Rider** (15)  
Clint Eastwood produced & directed this film in which he returns to the Western genre playing a nameless preacher hero who champions the gold prospectors against a greedy land baron.

**★Plenty** (15)  
David Hare's adaptation of his own play, with Meryl Streep & Charles Dance. Opens Nov 22. ABC Shaftesbury Ave. WI (836 8606; or 836 8861). REVIEW ON P102.

**★Prizzi's Honour** (15)  
Welcome back comedy by John Huston, with excellent performances by Jack Nicholson as a respected Mafia enforcer & Kathleen Turner as a provincial spitfire. After becoming his wife, she is given a contract to kill him. REVIEWED ON P105.

**Santa Claus—The Movie** (U)  
David Huddleston plays a man named Claus who makes toys for the local children at Christmas. Dudley Moore, as leader of the elves, spins him off to the North Pole to work. Opens Nov 26. Royal Carlton premiere in the presence of the Prince of Wales, in aid of the Prince's Trust. Nov 25. Odeon, Leicester Sq. WC2.

**★Subway** (15)  
A stylish thriller in which 26-year-old French director Luc Besson brilliantly creates the strange, rather world of the Paris Métro. Christopher Lambert plays a man on the run & Isabelle Adjani a millionaire's wife who pursues him in there. REVIEWED A16, 1985.

**★Letter to Brezhnev** (15)  
A girl falls in love with a Russian seaman visiting Liverpool & decides to marry him, but faces opposition from parents, friends, the Press & the authorities, all incredulous that she should want to leave Merseyside for the hardships of the Soviet Union. Chris Bernard's comedy, made on a tiny budget, heralds a new Souze school of film-making, steeped in black humour. Opens Nov 8.

**Mad Max Beyond Thunderdome** (15)  
The third of the Mad Max post-nuclear future series, made in Australia, with Mel Gibson surviving against bizarre enemies. Tina Turner plays a power-crazed princess, & there are some spectacular action sequences including a gladiatorial contest with a giant, & a hair-raising & rather pointless chase across the desert. George Miller & George Ogilvie directed.

**★Mishima** (15)  
Paul Schrader's film, made in Japan in Japanese, fuses various styles effectively, in itself becoming a metaphor for the duality of Mishima, a writer & contender for a Nobel Prize for Literature in the 1960s, unable to reconcile Western philosophies with traditional culture, militarism & religion, culminating in his ritual suicide. The story takes the form of a series of stylized flashbacks during the last day of his life. A brilliant film with a compelling performance by Ken Ogata. Opens Oct 31. Lumière, St Martin's Lane, WC2 (836 0691); Electric Screen, 191 Portobello Rd, W11 (229 3694).

**★My Beautiful Laundrette** (15)  
A delightful comedy by Stephen Frears about upwardly-mobile Pakistanis in darkest Bat-

tersea, in which a young man, encouraged by a prosperous uncle, adopts & transforms a dowdy laundrette into a haven of luxury. David Day Lewis is outstanding as a white working-class yobbo friend. Opens Nov 16. Screen on the Hill, 230 Havestock Hill, NW3 (335 3366); Metro, Port St. WI (437 0757).

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## MUSIC

**ALMEIDA THEATRE**  
Ardeia St. NI (359 4404, ex).  
**Almeida Quartet.** Specializing in European contemporary music, the quartet founded its reputation on the performance of composers with such complex musical styles as Carter, Ligeti & Xenakis. It recently expanded its repertoire to include Bartók & the Second Viennese School. On four consecutive Sundays the quartet will perform 19 works, all but one for the first time in London. Eyrerough, Sorensen, Dench, Redgate, Nyman, Nov 3. Wittenhatch, Sanderson, Bryars, Reynolds, Nov 10. Hubler, Rasmussen, Cappelli, Heryn, Soester, Nov 17. Eliasos, Despain, Finnis, Grosskopf, Bahr, Nov 24. All at 6.30pm, pre-concert forums at 5.30pm.

**BARRICA**  
Silk St. EC2 (638 8891, 628 8795, ex).  
**London Symphony Orchestra.** Under the baton of Andrew Davis the orchestra plays Paganini's Violin Concerto No 1, with Viktoria Mullova as soloist, & Schubert's Symphony No 2. Nov 7, 7.45pm. They play Beethoven's Piano Concerto No 4, with Louis Lortie as soloist, & Brahms's Symphony No 2. Nov 14, 7.45pm. Yuri Simonov takes over the baton for an all-Berlioz programme, with Alan Murray, mezzo-soprano, as soloist in Les nuits d'été. Nov 21, 7.45pm. They play an all-Russian programme, with Peter Katin as soloist in Rachmaninov's Piano Concerto No 2. Nov 28, 7.45pm.

**International Lunchtime Concerts.** A Wednesday series continuing throughout the season. Jennifer Tate conducts the English Chamber Orchestra in a Mozart programme. Nov 6. Michael Collins, clarinet, Moray Welsh, cello, & Anthony Goldstone, piano, play Trios by Beethoven & Brahms. Nov 13. Northern Sinfonia Wind Ensemble plays works for wind groups by Beethoven, Janáček & Mozart. Nov 27. All at 1pm.

**David Gavriel.** piano. Four Ballades by Chopin & works by Rachmaninov. Nov 19, 7.45pm.  
**The Royal Concert.** In the presence of the Prince of Wales, the Bournemouth Symphony Orchestra, under Radda Barshai, with Elisabeth Söderström, soprano, & Peter Donohoe, piano, give the annual concert promoted by the Musicians' Benevolent Fund. Nov 20, 7.45pm.

**Vienna Boys' Choir.** Sacred & secular music by Morley, Schütz, Handel, Schubert & Fauré, lieder, folksongs & Kreutzer's one-act comic opera *By a Lady's Command*, performed in costume. Nov 22, 7.45pm.  
**Royal Liverpool Philharmonic Orchestra.** Under the auspices of the Society for the Promotion of New Music, Nicholas Cleobury conducts the first London performances of Michael Rosenzweig's Symphony in One Movement, Glyn Perring's Tu, mienne, & Steve Marriott's Baby Yar. Nov 25, 7.45pm.

**FESTIVAL HALL**  
South Bank, SE1 (928 3191, or 928 8800).  
**London Philharmonic Orchestra & Choir.** Vernon Handley conducts Elgar's rarely performed cantata King Olaf, which is based on a legend from the Norse sagas, & a Brecht taken from Longfellow. Teresa Cahill, soprano, Anthony Rolle, Johnson, tenor, & Brian Rayner Cook, bass, are the soloists. Nov 3, 7.30pm.

**Back Choir, Philharmonia Orchestra.**  
David Wilcocks conducts Elgar's



## MUSIC continued

oratorio *The Apostles*, which has not previously been performed by the choir. With Eiddwen Harrhy, soprano, Catherine Wyn-Rogers, contralto, Maldwyn Davies, tenor, Stephen Roberts, Stephen Varcoe, baritones, Ian Caddy, bass. Nov 4, 7.30pm.

**Philharmonia Orchestra.** Esa-Pekka Salonen conducts Messiaen's exotic masterpiece *Turangalila*, with Paul Crossley, piano, & Tristan Murail, ondes martenot. Nov 9, 7.30pm.

**Vienna Boys' Choir.** Same programme as at Barbican on Nov 22. Nov 10, 3.15pm; Nov 23, 7.30pm.

**Royal Philharmonic Orchestra.** André Previn conducts the first European performance of *Ulysses' Bow* by John Harbison & Itzhak Perlman plays the solo part in Brahms's Violin Concerto. Nov 10, 7.30pm.

**London Philharmonic Orchestra.** Yevgeny Svetlanov conducts Brahms & Franck, & Cristina Ortiz plays the solo part in Mozart's Piano Concerto K 466. Nov 12, 7.30pm.

**Philharmonia Orchestra & Chorus.** Carlo Maria Giulini conducts two performances of Bach's Mass in B minor, with Mariana Nicolesco, soprano, Jean Rigby, mezzo-soprano, Robert Tear, tenor, & Bernd Weikl, baritone. Nov 17, 18, 7.30pm. He also conducts two performances of an all-Beethoven programme, with Salvatore Accardo as soloist in the Violin Concerto. Nov 21, 22, 7.30pm.

**Royal Choral Society, Royal Philharmonic Orchestra.** Laszlo Heltay conducts Verdi's Requiem, with Nelly Miricioiu, soprano, Penelope Walker, mezzo-soprano, David Rendall, tenor, John Tomlinson, bass. Nov 24, 7.30pm.

**Moscow Radio Symphony Orchestra.** Vladimir Fedoseyev conducts Mussorgsky, Prokofiev, & Tchaikovsky's Piano Concerto No 1 with Andrei Gavrilov a soloist. Nov 27, 8pm.

### QUEEN ELIZABETH HALL

South Bank, SE1 (928 3191, cc 928 8800).

**Philip Jones Brass Ensemble.** Their programme includes the first London performances of Sinfoniettas by Howard Blade & Zsolt Durko, & of Weill's Suite for brass ensemble from the Kleine Dreigroschenmusik. Nov 3, 7.15pm.

**Fires of London.** Elisabeth Söderström is the soloist in Shostakovich's Seven Romances on poems by Aleksandr Blok & the programme, conducted by Gunther Bauer-Schenk, also includes music by Maxwell Davies, Edison Denisov & a new work by Brian Elias. Nov 5, 7.45pm.

**London Sinfonietta.** To celebrate the 60th birthday of Pierre Boulez, Diego Masson conducts *Domaines* & *Le Marteau sans Maître*, two of Boulez's major works, with Elizabeth Laurence, mezzo-soprano, & Michael Collins, clarinet. Nov 6, 7.45pm.

**Nash Ensemble.** To coincide with the Hayward Gallery exhibition, Lionel Friend conducts a Homage to Barcelona, made up of works by Granados, Falla & Gerhard. Nov 13, 7.45pm.

**Peter Frankl,** piano. Sonatas by Haydn, Mozart, Beethoven & Schubert. Nov 19, 7.45pm.

**English Chamber Orchestra.** Mitsuko Uchida continues her Mozart cycle as director & pianist in three Piano Concertos. Nov 24, 7.15pm.

**Peter Donohoe,** piano. Sonatas by Tippett & Beethoven, & four Chopin Ballades. Nov 26, 7.45pm.



CATHERINE ASHMORE

One of cartoonist Gerald Scarfe's designs for *Orpheus in the Underworld* whose sardonic wit and colourful vulgarity dominate ENO's new production, though the soloists, headed by Bonaventura Bottone's tap-dancing Mercury, rise to the anarchic treatment of Offenbach's pleasant score.

### SADLER'S WELLS THEATRE

Rosebery Ave, EC1 (278 8916/20, cc).

#### Royal Gala Concert of Viennese Operetta.

In the presence of Princess Alexandra, Elisabeth Söderström, soprano, & Nicolai Gedda, tenor, head the soloists in excerpts from operettas by Suppé, Johann Strauss II, Heuberger, Oscar Straus, Lehár & Kálmán, with the orchestra of New Sadler's Wells Opera Company conducted by Barry Wordsworth. In aid of Dr Barnado's. Nov 3, 7.30pm.

#### ST JOHN'S

Smith Sq, SW1 (222 1061).

**Alfred Brendel,** piano. A Schubert recital by this keyboard virtuoso. Nov 13, 7.30pm.

**Gabrieli Consort & Players.** Music by Purcell, sacred & secular, vocal & instrumental. Nov 17, 7.30pm.

**Pierre Amoyal,** violin, **Michaël Levinas,** piano. The first of seven concerts given by French artists. Sonatas by Leclair, Fauré, Franck & Debussy. Nov 18, 7.30pm.

**Michaël Levinas,** piano. Chopin, Debussy, Boulez. Nov 19, 7.30pm.

**Didier Delettre,** clarinet, **Katie Chastain,** flute, **Jean Koerner,** piano. Debussy, Messiaen, Poulenc, Roussel, Emmanuel, Saint-Saëns. Nov 20, 7.30pm.

**Quatuor Ivaldi.** Quartets by Lekeu, Fauré & Strauss. Nov 21, 7.30pm.

**Dominique de Willencourt,** cello, **Anne Queffelec,** piano. Fauré, Bach, Dutilleul, Debussy. Nov 22, 7.30pm.

**Anne Queffelec,** piano. Debussy, Ravel. Nov 23, 7.30pm.

**Geneviève Barrial,** soprano, **Maria de la Pau,** piano. Arias by Lully, Rameau, Meyerbeer, Gounod, Charpentier, Debussy. Nov 24, 7.30pm.

**Lontano, Martyn Hill,** tenor, **Henry Herford,** baritone. Continuing her series on the Americas, Odaline de la Martinez directs music by Villa-Lobos, John Hopkins, Serge Garant & Bernard Rands. Nov 25, 7.30pm.

### WESTMINSTER CATHEDRAL

Victoria St, SW1. Box office: Cathedral Bookshop & Giftshop, 42 Francis St, SW1 (340 8321).

**London Symphony Orchestra & Chorus, Boys of Westminster Cathedral Choir.** Benjamin Britten's War Requiem is presented by the Cathedral, both as a peace offering in itself & as a tribute to its composer. It is conducted by Richard Hickox, with Philip Langridge, tenor, & Stephen Roberts, baritone, as soloists. Nov 27, 8pm.

#### WIGMORE HALL

36 Wigmore St, W1 (935 2141, cc).

**Takács Quartet.** This acclaimed Hungarian quartet give three recitals at which they will play Beethoven's three Rasumovsky Quartets & Bartók's six quartets. Nov 2, 6, 9, 7.30pm.

**Medici String Quartet, Michael Collins,** clarinet. The quartet celebrate their 2,000th concert with a programme of Haydn, Mozart & Ravel. Nov 12, 7.30pm.

**András Schiff,** piano. 24 Preludes & Fugues from the Well-Tempered Clavier, Book 1, Nov 13, 7.30pm; Book 2, Nov 16, 7pm.

**Capricorn, Marilyn Hill Smith,** soprano, **Richard Jackson** baritone, **Peter Kemp,** speaker, *Lieder*, songs, arias & duets by Mahler, Williamson, Dring, Kálmán, Lehár, Johann Strauss II, Eysler. Nov 15, 7.30pm.

**Paul Gregory,** guitar, **Louisa Kennedy,** soprano, **Cellos of the London Philharmonic Orchestra.** Music by Villa-Lobos, including two of the rarely performed *Bachianas Brasileiras*, No 1 for eight celli & No 5 for soprano & celli. Nov 17, 7.30pm.

**Louis Lortie,** piano. Prizewinner in the 1984 Busoni & Leeds competitions, this Canadian pianist plays Beethoven, Ravel & Chopin. Nov 21, 7.30pm.

**The Songmakers' Almanac.** Patricia Rozario, soprano, Catherine Denley, mezzo-soprano, James Bowman, counter-tenor, Alexander Oliver, tenor, Richard Jackson,

baritone, Graham Johnson, piano. Faber Music's 20th birthday concert. Songs & words with Faber connexions. Nov 22, 7.30pm.

**Maria Ewing,** soprano, **Geoffrey Parsons,** piano. Cleopatra's aria "Se pietà" from Handel's *Julius Caesar*, songs by Schubert, Wolf, Duparc & Debussy. Nov 26, 7.30pm.

**Peter Katin,** piano. Sonatas by Scarlatti, Mozart & Schubert by this eminent pianist. Nov 27, 7.30pm.

## OPERA

### ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

**Faust.** New production by former RSC producer Ian Judge, conducted by Jacques Delacôte/Noel Davies (from Nov 21), with Arthur Davies as Faust, Helen Field/Anne Dawson (from Nov 15) as Marguerite & John Tomlinson as Mephistopheles. Nov 1, 6, 9, 12, 15, 21, 26, 29, Dec 3.

**Orpheus in the Underworld.** Return of this season's new production, designed by Gerald Scarfe, with Terry Jenkins now singing Orpheus & Lillian Watson as Euridice. Nov 2, 7, 8, 13, 16, 20, 22, 27, 30.

**Kátya Kabanová.** Simon Rattle makes his ENO debut conducting David Pountney's re-staging of the company's 1973 production of Janáček's moving opera, designed by Stefanos Lazaridis. Eilene Hannan sings the title role, with John Treleven as Boris, Kenneth Woolam as Tichon & Ann Howard as Kabanicha. Nov 14, 23, 28.

### GLYNDEBOURNE TOURING OPERA

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). Oct 29-Nov 2. Hippodrome, Birmingham (021-622 7486, cc). Nov 5-9. Gaumont Theatre, Southampton (0703 29771/2/3). Nov 12-16.

**Carmen.** This summer's immensely successful production by Peter Hall now has Jane Turner singing the title role, the Corsican tenor Tibère Raffalli as Don José, Malcolm Walker as Escamillo & Anne Dawson as Micaëla. James Judd conducts.

**Idomeneo.** Trevor Nunn's production is conducted by Jane Glover, with Martyn Hill as Idomeneo, Adrian Martin as Idamante, Marie Slorach as Electra & Patricia Rozario as Ilia.

**A Midsummer Night's Dream.** Peter Hall's bewitching production returns under the baton of Graeme Jenkins. ➤➤➤





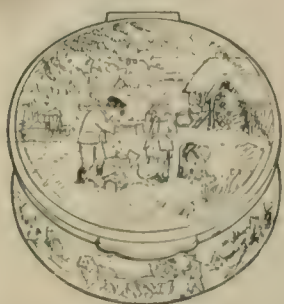
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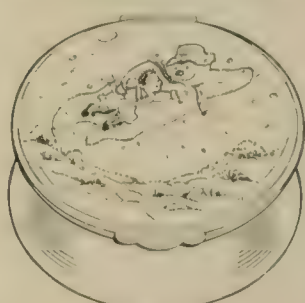


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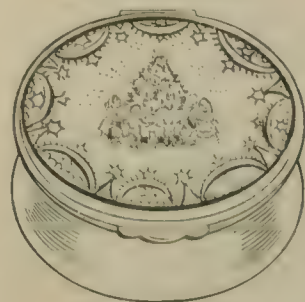
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## OPERA continued

### NEW SADLER'S WELLS OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc). Until Nov 23, including matinées & morning performances.

**The Merry Widow.** To mark the 80th anniversary of the Viennese première of Lehár's operetta, NSWO is staging a new production by Nigel Douglas, who has also made a new translation of the libretto. Hanna Glawari is sung by Eiddwen Harrhy, Danilo by Alan Oke, Valencienne by Sarah Brightman & Camille by Glenn Winslade. Nov 2, 9, 12, 13, 16, 18, 22.

**La traviata.** Elizabeth Collier sings the title role & Kim Begley is Alfredo, with Donald Maxwell as Giorgio Germont. Nov 1, 5, 8, 11, 14, 20, 23.

**HMS Pinafore.** Christopher Renshaw's highly successful production returns with Nickolas Grace again singing Sir Joseph Porter. Nov 4, 6, 7, 13, 15, 19, 21.

### ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc).

**Il trovatore.** With Elizabeth Connell, Elena Obraztsova, Giuliano Cianella & Wolfgang Brendel. Nov 9.

**Semele.** Charles Mackerras conducts the Handel opera based on a play by Congreve which recounts one of Jupiter's many amorous adventures. With Yvonne Kenny as Semele, Anthony Rolfe-Johnson as Jupiter & Kathleen Kuhlmann as Ino/Juno. Nov 14, 16, 21, 26, 29.

**La fanciulla del West.** John Mauceri conducts Puccini's opera set in the Californian gold rush, with Mara Zampieri as Minnie, Nicola Martinucci as Dick Johnson & Alain Fondary as Jack Rance. Nov 22, 25, 27.

## BALLET

### HOT SHOE SHOW

London Palladium, Argyll St, W1 (437 7373/6, 437 6891/2, cc 437 2055).

**Wayne Sleep's** popular TV show takes to the stage with its entertaining mix of tap, jazz, rock & ballet, spiced with Sleep's virtuosity & wicked wit. Until Nov 9.

### JOEL HALL DANCERS

Bloomsbury Theatre, Gordon St, WC1 (387 9629, cc).

**The all-black jazz dance company** from Chicago present two programmes, including Hall's *Nightwalker*, danced to Duke Ellington music, & *Axial Motion*, a solo by Laurie Sanda inspired by Leonardo's drawing *Axial Man*. Nov 14-23.

### IFB2

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

**Launch of IFB2,** London Festival Ballet's new, smaller ensemble of 10-15 dancers, includes world première of new work by Nils Christie, & first London performance of Paul Taylor's *Aureole*. Nov 25-30.

### ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066/1911, cc).

**Triple bill:** *La Bayadère*, choreography Petipa/Nureyev, music Minkus—one of the real classics, with the famous entrance for 32 Shades down a ramp, performing 720 *arabesques penchées*. Bintley's latest work for RB, *The Sons of Horus*, inspired by Egyptian mythology & danced to a commissioned score by Peter McGowan; *Elite Syncopations*, choreography MacMillan, music Scott Joplin—a ragtime favourite set in a honky-

tonk dance hall & performed in Ian Spurling's liquorice-allsorts costumes. Nov 1, 6, 7, 12, 13.

**The Sleeping Beauty**, choreography Petipa & Ashton, music Tchaikovsky. The linchpin of RB's repertory in a generally satisfactory production supervised by Ninette de Valois. Nov 2 (2.30pm & 7.30pm), 8, 15, 18, 23.

**Double bill:** *Divertissements*, which include *pas de deux* from Sylvia, *Thais* & *Le Corsaire*; *The Two Pigeons*, choreography Ashton, music Messager—a story of love betrayed & love forgiving which includes humour & virtuosic dancing. Nov 4, 5 (royal gala in the presence of the Queen Mother), 20.

**Giselle**, Coralli & Perrot's choreography in a new production by Peter Wright. Designs by John MacFarlane. Nov 28 (gala as part of 400th anniversary celebrations of the City of Westminster), Nov 30 (2.30pm & 7.30pm).

### SADLER'S WELLS ROYAL BALLET

Hippodrome, Birmingham (021-622-7486, cc). Nov 11-16. Empire, Sunderland (0783 42517, cc). Nov 26-30.

**The Sleeping Beauty**, in Peter Wright's acclaimed production.

**Triple bill:** *Paquita*, Galina Samsova's production of Petipa's essay in espagnolerie; *Meadow of Proverbs*, Bintley's witty comment on Goya & Spanish proverbs; *Card Game*, Cranko's very funny ballet based on the game of poker with a wickedly wild Joker.

## SPORT

### BASKETBALL

**England v Israel**, Wembley Arena. Nov 28.

### FOOTBALL

**England v Northern Ireland**, Wembley Stadium. Nov 13.

Bobby Robson's England side have already qualified for next summer's World Cup finals and now Billy Bingham's Northern Ireland team have a good chance of making the trip to Mexico as well, after their stirring win in Rumania. All they need at Wembley is a draw. When the two sides met in Belfast in February the visitors won 1-0, but the Northern Irish were unlucky. With England in disarray, Jimmy Quinn's header rebounded off Shilton's crossbar, and with it, or so it seemed then, did Northern Ireland's chances.

### HORSE RACING

**Mackeson Gold Cup**, Cheltenham. Nov 9.

With the Mackeson, we know the long misty slog of winter has really begun. While flat racing's devotees were prepared to say farewell to their *nonpareil*, Piggott, knowing that he has left a deserving heir in Cauthe, winter racegoers will be watching to see who will assume the champion's saddle over the hedges & hurdles from the retired Wiltshire wizard, John Francome.

### ICE SKATING

**Ice Dance Championships of Great Britain**, Nottingham. Nov 15, 16.

After Torvill & Dean, the stage was cleared for Slater & Barber but, having been so long in the shadow of their predecessors, it was almost inevitable that young Nicky Slater & Karen Barber would submit to the pressures of such great expectation. They have disbanded their partnership &, as the overture strikes up at Nottingham, so starts the quest for their successors.

### MOTOR SPORT

**London to Brighton Veteran Car Run**, starts 8am Hyde Park Corner, finishes Marine Drive, Brighton. Nov 3.

**Lombard RAC Rally**, starts & finishes Nottingham. Nov 24-28.

The stars on the Brighton road will be the Bugattis, Lagondas & the good old Gordon-Bennetts, the stately procession including, as ever, the star of the 1954 film, *Genevieve*. Three weeks later the rally cars whizz round Britain, providing a very different spectacle.

### RUGBY UNION

**Wales v Fiji**, Cardiff. Nov 9.

Twenty-one years ago an exuberant Fiji XV fizzed into the British consciousness when they were narrowly beaten 28-22 at Cardiff by a Welsh international side. Although the South Seas bubble is no longer intact & the game has become more bullish & cynical throughout the world, rugby hopes here for at least a chivalrous beginning to its international season, as well as an exhilarating performance from Terry Holmes's Welsh side.

### SQUASH

**ISRF World Open**, Cairo, Egypt. Nov 18-25.

**ISRF World Championships**, Cairo. Nov 27-Dec 7.

Egypt was once the squash rackets centre of the world when, in the 1930s & 50s, the game was the passion at the famous Gezira Club in Cairo. Amr Bey, later a diplomat at the Egyptian Embassy in London, was one of the game's first international superstars—though not as unbeatable as today's hot favourite, Jahangir Khan of Pakistan.

### TENNIS

**Wightman Cup** (US v GB women), Virginia, USA. Oct 31-Nov 2.

**Benson & Hedges Championships** (men), Wembley Arena. Nov 12-17.

## GALLERIES

### THOMAS AGNEW

43 Old Bond St, W1 (629 6176).

**Old Master Drawings & Sculpture.** A distinguished show timed for the beginning of the Christmas season. Those able to afford to send very expensive cards might consider the *Madonna & Child* drawn by the 18th-century Venetian Fontebasso. Nov 13-Dec 20. Mon-Fri 9.30am-5.30pm, Thurs until 6.30pm.

### BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521).

**Royal Society of Painters in Water- Colours Autumn Exhibition.** The Society's members put their work on public view. Oct 31-Nov 27. Tues-Sat 10am-5pm, Sun 2-6pm. £1, concessions 50p. (See members of the Society at work during the gallery's arts events day at Southwark Cathedral, Nov 9.)

### BARBICAN ART GALLERY & CONCOURSE GALLERY

Silk St, EC2 (638 4141).

**Nihonga & Karakuri Ningyō.** Two exhibitions forming the centrepiece of the Barbican's festival of traditional culture, Toki—Tradition in Japan Today. *Nihonga* shows contemporary Japanese paintings in traditional style, with traces of Western influence adding a distinct piquancy. *Karakuri Ningyō* is devoted to ancient Japanese robots & festival puppets that move or appear to move by themselves (their manipulators give demonstrations at set times). Nov 28-Jan 26, 1986. £2, concessions £1. Mon-Sat 10am-7.15pm, Sun noon-7.15pm. The festival is opened by the Prince of Wales on Nov 27.

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535).

**The Human Story: An Extraordinary**



**Journey Through Time.** Using theatrical sets & audio-visual displays, the exhibition, in a series of linked sequences, begins with the creation of the universe, looks at the earliest known evidence of human existence & proceeds through 35 million years of human history. Nov 21-Feb 23, 1986 (opened by the Queen on Nov 20). £1, concessions 50p. Mon-Sat 10am-5.30pm, Sun 2-5pm. **FEATURE ON P72.**

#### DULWICH PICTURE GALLERY

College Rd, SE21 (693 5254).

**Introducing Sam Rabin.** Sculptor, actor, opera singer, professional wrestler, teacher & painter, & at 82 still working, Sam Rabin has for the last 35 years concentrated on boxing pictures which have earned him the label of the "English Degas". It is the gallery's first show of work by a living British artist. Nov 21-Feb 2, 1986. 60p, concessions 30p. Tues-Sat 10am-1pm, 2-5pm, Sun 2-5pm.

#### GARTON & COOKE

9 Lancashire Court, W1 (493 2820).

**Two Forgotten Printmakers: John Copley (1875-1950) & his wife, Ethel Garbain (1883-1950).** Copley's importance lies not only in the technical brilliance & imagination of his prints, but in his revival of lithography as an art form. His wife, lithographer & printmaker, was commissioned as official war artist during the Second World War to portray women's war work. Nov 13-Dec 6. Mon-Fri 9.30am-5.30pm.

#### GOLDSMITHS' HALL

Foster Lane, EC2 (606 8971).

#### A Place for Gold: Goldsmiths' Hall 1339-1985.

The Goldsmiths have been housed on the same site for more than 600 years, in only three different buildings. To mark the occasion of the 150th anniversary of the opening of the third, designed by Philip Hardwick, the history of the Goldsmiths' homes, & particularly this last, is traced in an exhibition of Hardwick's drawings of furnishings & interior decorations. Nov 5-28. £1.50, concessions £1, includes information sheet. Mon-Fri 10.30am-5pm.

#### HAHN GALLERY

47 Albemarle St, W1 (493 9196).

**The Great War.** Drawings & paintings that record the war at sea, at the front & in the air—many of them produced on the spot by war artists & members of the armed services—and book, newspaper & magazine coverage. Items on display are for sale. Nov 8-23. Mon-Sat 9.30am-5.30pm.

#### HAYWARD GALLERY

South Bank, SE1 (928 3144).

**Homage to Barcelona.** A survey of art from Catalonia, from 1888 until the outbreak of the Spanish Civil War in 1936, in two parts showing the Catalan Art Nouveau movement, known as *Modernismo*, & Barcelona as a centre for *avant-garde* art. Nov 14-Feb 23, 1986. **FEATURE ON P65.**

#### Torres-Garcia: Grid-Pattern-Sign Paris-Montevideo, 1929-49.

One of the very few Latin-American painters to have an impact elsewhere—with the exception of the Mexican Muralists & more recently Tamayo & Botero—the Uruguayan Torres-Garcia made a major contribution to European Constructivism. Nov 14-Feb 23, 1986. £2.50, concessions & everybody all day Mon, Tues & Wed 6-8pm £1.50. Mon-Wed 10am-8pm, Thurs-Sat until 6pm, Sun noon-6pm.

#### ANNELY JUDA FINE ART/JUDA ROWAN GALLERY

11 Tottenham Mews, W1 (637 5517).



At the Barbican from November 28 is the work of 48 contemporary *Nihonga* artists, which includes Kokyo Hatanaka's *Maiko Girl*, above. It shows the haunting beauty and ancient techniques of traditional Japanese paintings given a Western perspective, a style that emerged in the mid 19th-century.

**Three Decades of Contemporary Art.** The last two parts of the show with which this gallery celebrates its 25th anniversary. The 70s are introduced by Marina Vaizey of *The Sunday Times* (until Nov 23) & the 80s by Waldemar Januszczak of *The Guardian*. Nov 26-Dec 21. Mon-Fri 10am-6pm, Sat until 1pm.

#### LEIGHTON HOUSE

12 Holland Park Rd, W14 (602 3316).

**Designer Bookbinders at Leighton House 1985.** The best of British book bindings are becoming collectors' items. Modern designs include the use of traditional materials like leather & gold leaf, & newer ones like Perspex & metal. Prices here range from £500 to £3,000. Nov 11-23. Mon-Fri 11am-6pm, Sat until 5pm.

#### MATTHIESEN FINE ART

7 Mason's Yard, SW1 (930 2437).

**Varlin in Great Britain 1955-57.** An exhibition that promises to be a piece of art-historical exotica. The artist, a Swiss who died in 1977, was discovered by Zborowski (once Modigliani's dealer) in the 1920s & he then changed his name from Guggenheim to avoid confusion with the better known Peggy. The works on show were executed here in the 1950s & demonstrate the artist's interest in the seamier sides of life. Nov 14-Dec 20. Mon-Fri 10am-5.30pm.

#### MORTON MORRIS

32 Bury St, SW1 (930 2825).

**Sir David Wilkie (1785-1841): Drawings & Sketches.** Wilkie belongs among the near-great. A typical 19th-century eclectic, he

began as an imitator of 17th-century Dutch genre painting, & proceeded to more ambitious things—Rembrandt, Rubens & Correggio. His drawings & sketches give a more favourable view of his talent than his finished paintings, & this collection, from the Ashmolean Museum, Oxford, is the best in existence. Nov 7-Dec 6. Mon-Fri 10am-6pm.

#### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

**Hallelujah! Handel.** An exhibition evoking the life & times of the great 18th-century composer, with autograph scores, original musical instruments & models of the royal barges of the day, as well as portraits of Handel & his contemporaries. Nov 8-Feb 23, 1986. Mon-Fri 10am-5pm, Sat until 6pm, Sun 2-6pm.

#### ROYAL ACADEMY OF ARTS

Burlington House, Piccadilly, W1 (734 9052).

**German Art in the 20th Century.** Despite some omissions, this survey of 20th-century German art richly shows how Modernism won swift acceptance in pre-Hitlerian Germany, re-emerging amid post-war materialism. Until Dec 22. £3.20, concessions & everybody on Sun until 1.45pm £2, children £1.60. **FEATURED OCT, 1985.**

#### ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533).

**"Build Ye Cities": Israeli Architecture, 1918 to Present Day.** The best of building in Israel from the time of the British Mandate, through the Bauhaus period to the accomplishments of the last 10 years, which

include the rebuilding of the Jewish quarter in Jerusalem & the reconstruction of its original Romano-Byzantine commercial thoroughfare. Oct 31-Nov 27. Mon-Tues 10am-8pm, Wed-Sat until 6pm, Sun 2-5pm.

#### SMITHS GALLERIES

33 Shelton St, WC2 (inquiries: 821 5323).

#### The Contemporary Art Society Market II.

Last year the CAS sold more than 250 works, all priced at less than £500, at its first art market aimed at the small or novice collector. This year they hope to repeat their success. Oct 30-Nov 2. Wed-Sat 11am-8pm.

**ENCOUNTER ON P36**

#### TATE GALLERY

Millbank, SW1 (821 1313).

**Kurt Schwitters (1887-1948).** Schwitters was a Dadaist of a very special kind—his collages & assemblages seem to have been made as naturally as a bird sings. He found a magic in unconsidered trifles (discarded bus tickets, for instance) that was accessible to no one else. £2, concessions £1. Nov 6-Jan 5, 1986. Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

#### CHRISTOPHER WOOD GALLERY

15 Motcomb St, SW1 (235 9141).

#### Victorian Romantics: Pre-Raphaelite & Victorian Paintings & Drawings.

King Arthur & his knights, the Blessed Damozel, Titania & Oberon—a real feast for anyone who likes the Never-Never Land of Pre-Raphaelite art. Nov 14-Dec 7. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm.

## MUSEUMS

#### BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

**Halley's Comet in History.** Babylonian astronomical observations on clay tablets in the Department of Western Asiatic Antiquities record sightings of Halley's Comet in 164 BC & 87 BC. A computerized explanation of the cuneiform text & graphic display of observations, & accompanying handbook, are provided by this exhibition organized jointly with the British Library. Nov 7-May 5, 1986. Mon-Sat 10am-5pm, Sun 2.30-6pm. **FEATURE ON P39.**

#### GEFFRYE MUSEUM

Kingsland Rd, E2 (739 8368).

**The Solomon Family of Painters.** Abraham Solomon was a most respectable RA who produced meticulously detailed scenes of Victorian life. Simeon was an awful warning, who took to drink & boys. Rebecca, their sister, is something of a mystery—most of her paintings have been lost. The exhibition provides some entertaining insights into the Victorian art world. Nov 8-Dec 31. Tues-Sat 10am-5pm, Sun 2-5pm.

#### MUSEUM OF MANKIND

6 Burlington Gdns, W1 (437 2224).

#### A Tour in Finland: Folk Costumes from Finnish Karelia.

19th-century costumes on loan from the National Museum of Finland. Nov 1-Jan 26, 1986. Mon-Sat 10am-5pm, Sun 2.30-5pm.

#### NATIONAL ARMY MUSEUM

Royal Hospital Rd, SW3 (730 0717).

**Soldiers: A History of Men in Battle.** An exhibition mounted in association with the current BBC1 series shows the worlds of the infantryman, gunner, cavalryman, tank crew & sapper through paintings, uniforms, weapons & lifesize models. A nerve-racking walk through a minefield gives visitors the chance of experiencing the battlefield. Until Jan 12, 1986. Mon-Sat 10am-5.30pm, Sun 2-5.30pm. ➡➡



## MUSEUMS continued

### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422).

**Spaceworks.** A life-size model of Giotto, the European Space Agency's mission to Halley's Comet, forms the centrepiece of an exhibition designed to show how satellites have revolutionized our everyday lives. Continuous updates on Giotto's progress will be provided, culminating in its encounter with the Comet, when the craft is expected to be destroyed. Nov 14, 1985-Dec 31, 1986. FEATURE ON P.39

**Sea Finland—Finnish Seafaring from Early History to the Future.** A spectacular survey of Finland's remarkable maritime history. Until Dec 31.

Museum & Old Royal Observatory £1 each, concessions 50p; combined ticket £1.50 & 75p; family ticket £4. Mon-Sat 10am-6pm, Sun 2-5.30pm.

### NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323).

**The Leopard's Tale.** Photographs & pen & ink drawings by photographer & artist Jonathan Scott, taken from his book, provide insight into the life of a mother leopard & her offspring outside the Masai Mara Game Reserve in Kenya. Until Feb 2, 1986.

**Wildlife Photographer of the Year.** This year's best entries for the Prudential Assurance award. Oct 31-Jan 3, 1986. Mon-Sat 10am-6pm, Sun 2.30-6pm.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

**Shots of Style: Great Fashion Photographs chosen by David Bailey.** How long does it take for ephemera to turn into high art? The answer is: not very long, if it happens to be a fashion photograph. A parade of frills & follies, from the Edwardian age to the present. Until Jan 19, 1986.

**Knit One, Purl One—Historic & Contemporary Knitting from the V&A's Collection.** From the earliest item, a 12th-century knitted stocking, to recent acquisitions by today's designers. Until spring, 1986. Voluntary admission fee introduced on Nov 4: suggested donation £2, concessions 50p. Sat-Thurs 10am-5.50pm, Sun 2.30-5.50pm.

## LECTURES

### GRESHAM COLLEGE

Level 12, Frobisher Crescent, Barbican, EC2 (638 0353 ext 292).

**Questioning Christian Belief.** Professor G. N. Stanton explores the issues underlying the Bishop of Durham's recent reservations about the Virgin Birth & the Resurrection of Jesus—doctrines central to Christianity—paying careful attention to the New Testament evidence & to stories about "virgin birth" & "resurrection" from the ancient world sometimes alleged to be comparable. *Questioning the Creeds? The origins of the recent theological controversy* (Nov 6), *Born of the Virgin Mary* (Nov 13) & *On the third day he rose again* (Nov 20). All at 6pm.

### HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872).

**Saving our unspoilt coastline: Enterprise Neptune.** Robin Harland, Appeal Manager for Enterprise Neptune, the National Trust's campaign to save Britain's unspoilt coastlands which has already raised £7 million, talks about the task in hand of protecting 900 miles threatened by such pressures as the demand for housing & leisure



**Bacchus Group from the Temple of Mithras. Lectures on Roman finds in the City at the Museum of London.**

developments. The Trust already owns 450 miles of coastline. Nov 23, 3.30pm.

### MUSEUM OF LONDON

London Wall, EC2 (600 3699).

**Roman London Day School.** The staff of the Department of Urban Archaeology explore the origins of London in a day of lectures that present the new discoveries unearthed during recent excavations in the City. Nov 23, 10am-4.30pm. Tickets £4 (concessions £2) from the Education Dept.

### OLIVIER THEATRE

South Bank, SE1 (928 2252).

**Modes & manners.** A talk by Sir Roy Strong, director of the V&A, about his recent literary work, *Strong Points*, a compilation of his short essays written for *The Times* 1983-85, complemented by readings from it by actor Edward Petherbridge. Nov 11, 5.45pm. £2.

### ROYAL ACADEMY OF ARTS

Burlington House, Piccadilly, W1 (734 9052).

**Critics' Forum.** A panel, chaired by Caroline Tisdall, & including Norman Rosenthal, Richard Calvocoressi & Dr Lucius Grisebach, gives its views about German Art in the 20th century & fields questions about the current exhibition (see p15) from the floor. Nov 28, 6.15pm. Tickets £6 (students £4) & details of related events from Education Dept.

### ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Pl, W1 (580 5533).

**Build Ye Cities.** Series of lectures by prominent visiting architects, planners & architectural historians to coincide with the current exhibition (see p15): *Israeli architecture in the 1930s* (Dr Michael Levine, Nov 4, 12.30pm); *Israeli architecture since the establishment of the State* (Ram Karmi, Nov 4, 6.15pm); *Rationality & planning in Jerusalem* (Amnon Niv, Nov 5, 6.15pm); *New ideas in contemporary architecture* (Professor Poldi Gerstel, Nov 6, 12.30pm); *Places of Worship in Jerusalem* (Dr Michael Levine, Nov 6, 6.15pm); *The "Cardo" in Jerusalem* (Esther Niv-Krendel, Nov 11, 12.30pm); *Solar architecture in Israel* (Arie Rahamimoff, Nov 18, 12.30pm); *Town planning schemes in Israel* (Moshe Safdie, Nov 18, 6.15pm).

### VICTORIA & ALBERT MUSEUM

Exhibition Rd entrance, SW7 (589 6371).

**20th-Century Interior Decoration.** David Hicks offers a personal retrospective (Nov 20) & Nina Campbell talks about her work in the English tradition (Dec 4), in a series of Wed evening lectures at 6.45pm.

## SALEROOMS

### BONHAMS

Montpelier St, SW7 (584 9161).

**Modern pictures.** Includes a pencil drawing of a nude by Augustus John & paintings, mostly of Cornwall, by Emily Court. Nov 7, 11am.

**Decorative arts.** A gilt bronze figure of the dancer Louie Fuller in Art Nouveau style by Raoul Larche will be the main attraction. The estimate for this object, which is in fact a lamp, is from £4,000 to £7,000. Nov 8, 11am.

### CHRISTIE'S

8 King St, St James's, SW1 (839 9060).

**Fabergé.** Some 75 works by the jeweller Carl Fabergé from the collection of the late Sir Charles Clore go up for sale in Christie's Geneva rooms, including a guilloché enamel two-colour gold automaton sedan chair in which is seated a figure of Catherine the Great. Nov 13, 8pm.

**Géricault.** The Hans E. Bühler collection of some 30 oil paintings, 40 drawings & lithographs by the French romantic painter Théodore Géricault (1791-1824) is expected to fetch more than £2 million. Nov 15, 11am.

**Thomas Allom.** A collection of the work of the 19th-century topographer includes a view of the great bazaar in Constantinople & a series of sepia drawings of China dating from 1834. At Christie's South Kensington, SW7. Nov 18, 2pm.

**English paintings.** Three works by George Romney, a sunset study of Hampstead by Constable & a portrait by Joseph Wright of Derby are among the fine examples. Nov 22, 11am.

### PHILLIPS

7 Blenheim St, W1 (629 6602).

**Impressionists & Moderns.** Paintings, drawings & sculpture by Renoir, Manet, Toulouse-Lautrec & by more modern artists such as Picasso, Magritte, Ernst & Nicholson make up a large sale at Phillips New York.



**Stradivari's "Lady Blunt" violin, made in 1721. It is expected to fetch up to £1 million at Sotheby's.**

Nov 11, 6pm.

**Sculpture.** The 6ft marble Roman figure of Hercules, dating from the 2nd century AD, found in the lake at Letcombe Manor in Berkshire, is estimated at more than £20,000. Nov 26, noon.

### SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

**Orders & medals.** Among them, Augustus John's Order of Merit, Margaret Rutherford's DBE & Alice Delysia's King's Medal for Service in the Cause of Freedom. Nov 7, 10.30am.

**Musical instruments.** Three violins & a violoncello by Antonio Stradivari will be the highlights. Nov 14, 10.30am.

**Watercolours & drawings.** Two newly discovered & unrecorded late watercolours by J. M. W. Turner are included: one, an impressionistic harbour view, possibly Folkestone, is estimated at £60,000 to £90,000; the other, a Swiss mountain scene, at £50,000 to £70,000. Nov 21, 11am & 2.30pm.

**Wines & spirits.** This opportunity for unique Christmas presents includes some venerable Armagnacs of the 1893, 1903, 1904 & 1924 vintages as well as many more wines & vintage ports. The Armagnac has been given for sale in aid of the Knights of Malta. Nov 27, 10.30am & 2.30pm.

## CHILDREN

### COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535).

**Gaia Song.** An active learning experience designed to accompany The Human Story exhibition (see p15), in which players adept in the arts of storytelling, drama & music, guide children aged eight to 13 on a journey back to the beginnings of human time to discover how to make fire & tools, how to speak to & share food with each other. Nov 24-Feb 23, every Sun (except Dec 29) 2.30-3.30pm & 3.45-4.45pm, & Dec 30-Jan 4, daily 11.30am-12.30pm, 2.30-3.30pm.

### NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (858 4422).

**Greenwich Astronomy Day.** A day of activities for young people aged 15 to 18 years that includes lectures on the Future in Space, Halley's Comet & astronomy as a hobby & as a career; a visit to the Old Royal Observatory; a demonstration of how to make a telescope; & Planetarium & film shows. Registration form from the Education Section. Nov 23, 10am-5pm.

### SOUTH BANK

SE1 (928 3191, cc 928 8800).

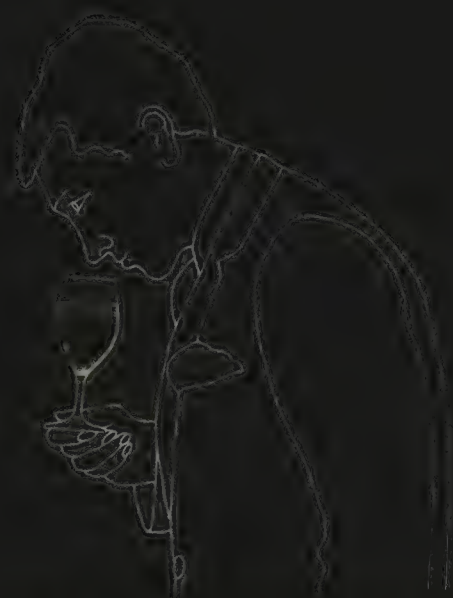
**Stories to music.** Entertainment for a Sunday afternoon from storyteller Gerard with Jean on piano playing Bartók, Scott Joplin & Grainger (Purcell Room, Nov 3, 3.15pm); the Pied Piper's Band, with Roy Skelton, & well-loved stories such as Hans Andersen's *The Little Tin Soldier* (Purcell Room, Nov 17, 3pm); & Johnny Morris talking & singing about animals with clips of film from *Animal Magic* (Queen Elizabeth Hall, Nov 24, 3pm).

**Contributors:** Angela Bird, Margaret Davies, Liz Falla, Frank Keating, Edward Lucie-Smith, George Perry, Ursula Robertshaw, Peter Robinson, J. C. Trevin, Penny Watts-Russell. Information is correct at time of going to press. Add 01- in front of London telephone numbers if calling from outside the capital.




# CHATEAU LAGRANGE

SAINT-JULIEN



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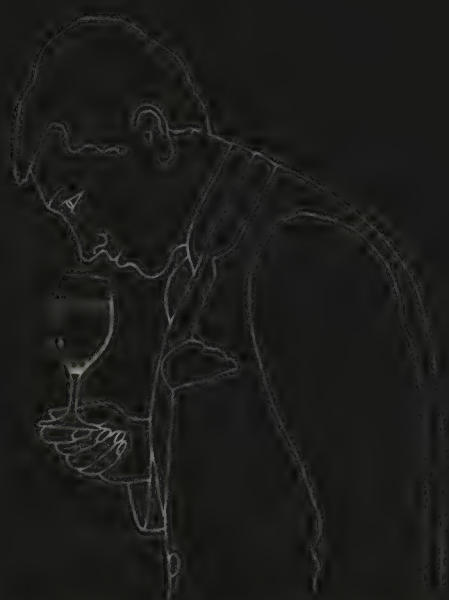
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# CHATEAU LAGRANGE

SAINT-JULIEN



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# Tripoli

## The Syrian offensive

There was a fresh twist to Lebanon's prolonged suffering when the northern port of Tripoli was the scene of fierce action between besieged Sunni Muslims and pro-Syrian militia strongly supported by the Syrian regular army. Patrick Chauvel of Sygma was the only foreign photographer to accompany the Syrian forces, whose participation was initially firmly denied by Brigadier General Ghazi Kenaan, Syria's military intelligence commander in the region. It was to force the Russian-backed Syrians to halt the assault that the Islamic Jihad threatened to execute four Soviet hostages; and one was indeed murdered, a fate more frequently reserved for Americans and West Europeans. Before long a ceasefire was duly agreed, and indeed, observed.

Cartridge cases fly as a militiaman and a Syrian soldier provide cover for a colleague returning under fire from a reconnaissance.







A recoilless cannon mounted on a jeep  
gives support to  
a militia advance along the beach.

Commandos of the Syrian Army's 8th  
Brigade advance through  
a blazing orchard in the front line.



A forward position of the Syrian  
forces is confronted by  
heavily battered apartment blocks.

Overleaf: Debris of the battle.









For two weeks Parisians enjoyed the spectacle of the Pont Neuf wrapped in 40,000 square metres of fabric by the Bulgarian-born American artist Christo. The operation's cost of some 18 million francs was financed mainly by the sale of preliminary drawings. Hundreds of metres of steel cable, straps and ropes, 80 tons of concrete weights and many carpenters, divers and barge operators were involved. Previous Christo wrapping or curtaining projects have bedecked Australia's coastline, a Colorado valley and some islands off Miami. This was the most civilized, he said.

# PONT NEUF UNDER WRAPS



# FOR THE RECORD

## Monday, September 16

Six more Soviet citizens accused of spying by the KGB defector Oleg Gordievsky were ordered to leave London. The Soviet Union expelled an equal number of Britons from Moscow two days later, bringing the total expelled on each side to 31.

The British Government borrowed £2.5 billion in the largest ever floating-rate note to replenish foreign currency reserves.

South African air and ground forces drove into Angola in pursuit of South West African Peoples' Organisation units in an attempt to forestall attacks by the guerrillas in Namibia.

Sri Lankan forces stormed a Tamil separatist stronghold killing 20 guerrillas and forcing 85 more to surrender.

Pro-Syrian militiamen laid siege to the north Lebanese port of Tripoli, ringing the city with tanks and devastating it with shellfire. Sunni Muslim fundamentalists held off the attack and a ceasefire was agreed on October 3.

## Tuesday, September 17

Mrs Thatcher arrived in Cairo for a four-day visit to Egypt and Jordan.

Herta-Astrid Willner, a senior secretary in the office of the West German Chancellor Helmut Kohl, defected to East Germany.

Laura Ashley, the fashion and textile designer, died in hospital aged 60.

## Wednesday, September 18

At least three people were killed in unrest in townships around Cape Town as the trial resumed in Pietermaritzburg of 16 leading anti-apartheid campaigners.

## Thursday, September 19

More than 4,700 people were killed, and 30,000 were injured when an earthquake measuring 8.1 on the Richter scale hit Mexico City. A second earthquake 24 hours later compounded the disaster. Rescuers abandoned their search of the ruins on Sunday, September 29.

British Rail and the railway unions reached agreement on the introduction of driver-only trains.

Iran's main oil export terminal at Kharg Island was severely damaged by an Iraqi air-raid, the 10th bombing since August 15.

## Friday, September 20

Charles Hernu, the French Defence Minister, resigned over the sinking of the Greenpeace ship *Rainbow Warrior* in Auckland harbour in July. The Prime Minister, Laurent Fabius, stated on September 25 that Hernu had given the orders which led to the bombing.

John De Lorean was charged in Detroit in connexion with the disappearance of \$8.9 million of funds invested in his Belfast car firm.

## Sunday, September 22

Finance ministers and central bankers from the five major industrial nations of the west agreed to take steps to bring down the value of the \$ in order to reduce US pressure for protectionist measures. During heavy trading the following day the £ gained more than 5 cents against the \$.

West Germany's leading publisher, Axel Springer, died aged 75.

## Monday, September 23

Canada's Minister for Fisheries and

Oceans, John Fraser, resigned after coming under attack for ordering the release of a large batch of tuna fish which inspectors had declared unfit for human consumption.

## Wednesday, September 25

Sir Geoffrey Howe, the Foreign Secretary, announced to the UN assembly that Britain would join its nine EEC partners and Spain and Portugal in imposing limited trade, scientific and cultural sanctions on South Africa and in withdrawing its military attachés from Pretoria.

The Sikh Akali Dal Party won a landslide victory in elections to the Punjab assembly in which more than six million voted. Sarjit Singh Barnala was sworn in as Chief Minister of the Punjab on September 29.

## Thursday, September 26

The fifth-ranking member of the KGB hierarchy, Vitaly Dzhurtchenko, defected to the United States.

Britain confirmed the sale to Saudi Arabia of 132 military aircraft for some £4 billion, the country's biggest-ever export deal.

Oman and the Soviet Union formed diplomatic relations and exchanged diplomatic missions.

Marcel Masse, Canada's communications minister, resigned pending the result of police investigations into alleged irregularities in his expenses for the general election campaign of 1984.

## Friday, September 27

Hundreds of thousands of people were evacuated from low lying areas of the east coast of America as Hurricane Gloria pounded the shore from the Carolinas to Massachusetts.

The Soviet Premier, Nikolai Tikhonov, resigned because of ill health and was replaced by Nikolai Ryzhkov.

## Saturday, September 28

Shops were looted and set alight, the police station was petrol-bombed and two women were raped during riots in Brixton, south London, after a black woman was accidentally shot by police searching her home.

Riots which broke out in Frankfurt after an anti-Nazi demonstrator was killed during a march protesting against a right-wing rally spread to other major cities in Germany during the next four days.

Barry McGuigan successfully defended his world featherweight boxing title against Bernard Taylor of the USA.

## Monday, September 30

Soviet negotiators at the arms control talks in Geneva offered 50 per cent reductions in numbers of Russian strategic nuclear weapons in return for a halt in research on the US star-wars programme.

Members of the Muslim Islamic Jihad organization abducted three Soviet diplomats and an embassy doctor and demanded the end of a Syrian-sponsored offensive in the town of Tripoli. One of the diplomats was shot dead on October 2 and most of the Soviet community was evacuated from Beirut on October 4.

The French actress Simone Signoret died of cancer, aged 64.

## Tuesday, October 1

Some 60 people were killed when Israeli jets bombed the headquarters of the Palestine Liberation Organization south of Tunis in retaliation for the killing of three Israeli tourists in Cyprus on September 25.

Violence broke out in Toxteth, south central Liverpool, and Peckham, south London, with crowds of mainly black youths attacking police stations and property with stones and petrol bombs.

Frank Bruno won the European heavyweight boxing title when he knocked out Anders Eklund of Sweden in the fourth round of their bout.

Dr Charles Richter, who devised the system of earthquake measurement, died aged 85.

Terence Duffy, president of the Amalgamated Union of Engineering Workers, died aged 63.

## Wednesday, October 2

Mikhail Gorbachev arrived in Paris for his first official visit to the West as Soviet leader.

The actor Rock Hudson died, aged 59, of the disease AIDS.

## Thursday, October 3

Unemployment in the UK rose to 3,346,198 in September.

## Friday, October 4

The Labour Party Conference ended in Bournemouth. Neil Kinnock attacked left-wing extremists in the party but failed to sway the delegates against a motion put by the miners' leader Arthur Scargill demanding the reimbursement of NUM funds lost during the year-long pit strike.

## Sunday, October 6

A policeman was stabbed to death

when riots broke out in Tottenham, north London, after the collapse and death of a woman whose home was being searched by police. Three youths and a 26-year-old man were later charged with the murder of PC Keith Blakelock.

A general election in Portugal returned a minority centre-right government to replace the centre-left coalition administration.

Nigel Mansell of Great Britain won the motor racing Grand Prix of Europe at Brands Hatch. Alain Prost of France came fourth, giving him enough points to win the world championship.

## Monday, October 7

Four Palestinian Liberation Front guerrillas demanding the release by Israel of 50 Palestinian prisoners hijacked the Italian cruise ship *Achille Lauro*, with more than 400 passengers on board, in the Mediterranean. An elderly and disabled Jewish American was killed. The hijackers surrendered to Egyptian authorities on October 9 but were arrested in Sicily after an Egyptian Boeing 737 in which they were flying was intercepted by US fighters south of Crete and ordered to land at a Nato base in Sicily.

## Tuesday, October 8

Some 150 people were killed in Puerto Rico in floods and landslides after the worst storm for 25 years.

## Thursday, October 10

Tamil separatists agreed to a ceasefire in the guerrilla campaign they had been waging against the government in northern Sri Lanka.

Orson Welles, actor and film-maker, died, aged 70.

Yul Brynner, the film actor, died, aged 65.

## Friday, October 11

The Queen began her tour of the Caribbean in Belize, the only Commonwealth country she had not previously visited.

The Conservative Conference at Blackpool ended with a speech by Margaret Thatcher in which she reaffirmed that there would be no reflation of the economy.

Inflation in Britain declined from 6.2 per cent to 5.9 per cent in September.

The Nobel Peace Prize was awarded to Professors Bernard Lown of the United States and Yevgeny Chazov of the Soviet Union, the founders of the organization International Physicians

for the Prevention of Nuclear War. Other laureates included the French novelist Claude Simon, who won the prize for literature, and Professors Michael Brown and Joseph Goldstein of the University of Texas, whose research into heart disease won them the prize for medicine.

## Sunday, October 13

A general election in Belgium returned the centre-right coalition of Wilfried Martens with a slightly increased majority.

## Friday, October 18

Two white policemen were stabbed during riots by several hundred blacks in the centre of Johannesburg following the hanging of Benjamin Moloise, a black supporter of the African National Congress convicted of killing a police officer.

Miners in Nottinghamshire and South Derbyshire and colliery workers in County Durham voted to leave the NUM and amalgamate under the newly-formed Union of Democratic Mineworkers.

## Saturday, October 19

63 people were killed and thousands of homes were destroyed by a typhoon which hit the northern Philippines.

Nigel Mansell of Great Britain won the South African motor racing Grand Prix.

## Sunday, October 20

The 49 leaders of the Commonwealth Nations at their biennial conference at Nassau agreed measures to be taken against South Africa, including a ban on the importation of krugerrands and the prohibition of government-funded trade missions.

## Monday, October 14

A meeting between Sir Geoffrey Howe, the Foreign Secretary, and a Jordanian-Palestinian delegation was cancelled because the Palestinians refused to sign a declaration condemning violence.

A white South African soldier was stabbed to death in a black township near Port Elizabeth, the army's first casualty in 21 months of unrest. Two days later rioting broke out at Athlone, near Cape Town, after police fired on a group of children and young people, killing at least three of them.

Rajiv Gandhi, the Indian Premier, arrived in Britain for a two-day visit.

United Newspapers won control of the *Daily Express*, *Sunday Express* and *Star* by acquiring Fleet Holdings.

Lord Diplock, the senior Lord of Appeal died, aged 77.

## Wednesday, October 16

An Indian Congress (I) politician, Ram Lubbaya, was shot dead by Sikh extremists in Taran Taran town, 15 miles from Amritsar.

England's soccer team qualified for the 1986 World Cup finals in Mexico by beating Turkey 5-0 at Wembley. In other matches Northern Ireland beat Rumania 1-0, Scotland drew 0-0 with East Germany and Wales were beaten 3-0 by Hungary.

## Thursday, October 17

The Italian government collapsed and its Socialist Prime Minister Bettino Craxi resigned after the Republican Party withdrew from the five-way coalition in protest at the freeing of a Palestinian, Abu Abbas, who was believed to have organized the hijacking of the *Achille Lauro*.

The British Law Lords ruled by a 3-2 majority that doctors might prescribe the contraceptive pill to girls under 16 without their parents' consent.



A tiny baby is gently lifted from the ruins of the hospital where she had lain buried for five days after an earthquake devastated Mexico City. More than 40 new-born babies survived, having fallen into a hibernation-like sleep until rescuers could reach them.



# THE RACE TO CROSS THE CHANNEL

Nov 85



BY JAMES BISHOP

If the British and French governments can make up their minds in the next few months there could be a bridge or tunnel or a combination of the two across the Channel within five years. Four projects have been devised and detailed plans submitted. All seem feasible. Three are well known and have been actively promoted in recent months. The fourth is new, and revolutionary, and its details are now published for the first time, exclusively in the *ILN*.

There is nothing new about the idea of a fixed link across the Channel, but it has continued to make news for nearly 200 years. For all of this time men have been designing bridges, tunnels, tubes, submerged railway lines and other ingenious and sometimes lunatic schemes to establish a direct and permanent line of communication between Britain and Europe. But in spite of their enthusiasm and the support of many distinguished statesmen, from Napoleon to Winston Churchill, the expenditure of tens of millions of pounds in feasibility studies, and the burning of much parliamentary energy (the idea in various forms has been put before the House of Commons on some 50 occasions), the Channel has remained unbridged and unbridged.

War was for many years the main deterrent. The fact that Napoleon was keen explained the lack of enthusiasm on the British side when it was first suggested. A direct link was regarded as a threat to the island's natural defences, and there was a graphic portrayal of a sea and land invasion at the time of the Napoleonic wars, with the French army marching through a tunnel under the Channel, to demonstrate the point. Though public interest in the idea grew during the later 19th century, reflected by a special number of *The Illustrated London News* published in September, 1884, the requirements of defence con-

tinued to inspire official British objection. Lord Palmerston was against any plan to shorten a distance which was, he said, already too short. The Commander-in-Chief of the army, Lord Wolseley, was strongly opposed, and so was Lord Randolph Churchill who argued against the project in a Commons debate with the comment that "the reputation of England has hitherto depended upon her being, as it were, *virgo intacta*".

His son Winston later rejected this view, maintaining in the 1930s that resistance to a tunnel on strategic grounds was no longer valid. A tunnel would have been of the greatest value to Britain's support of France in the First World War, he believed, and if danger had threatened it could always have been closed. Later strategists have supported this view, and there are today no serious military objections to the construction of a fixed link.

The more recent problem has been lack of political determination. The last Anglo-French tunnel project, which in the early 1970s seemed likely to go ahead on the tide of Britain's entry into the Common Market, was abruptly cancelled in 1975 by a Labour government less committed to Europe than Edward Heath's administration. But the idea was given yet another breath of life in 1984, when Mrs Thatcher and President Mitterrand committed their respective governments to support the construction of the fixed

link, provided that it could be totally financed by private means without recourse to government loans or financial guarantees. The two governments then issued an "Invitation to Promoters" for the development, financing and operation of a fixed link, with detailed proposals to be submitted by the end of this October, enabling them to decide by the end of January, 1986.

The choice they will have to make rests between four very different proposals. The first, oldest and best-known plan is for a twin-bore railway tunnel through which specially-designed shuttle trains would carry cars and lorries on a drive-on drive-off basis. The second, dating from the 1970s, is for a suspension bridge of seven spans and eight towers, traffic moving in four levels in an ellipsoidal concrete shell, with a separate rail tunnel. The third, also introduced in its present form in the 1970s, is for a combined bridge and tunnel crossing, with bridges running from each coast to artificial islands about 6 miles off-shore and a 12-mile tunnel linking the two. A separate tunnel, across the width of the Channel, would be provided for trains. The fourth and most recent proposal—so new that its details are published here for the first time—is for a twin-bore tunnel, with connecting links every 500 metres, that will accommodate both road and rail traffic, with cars, coaches and lorries driving through under their own power.

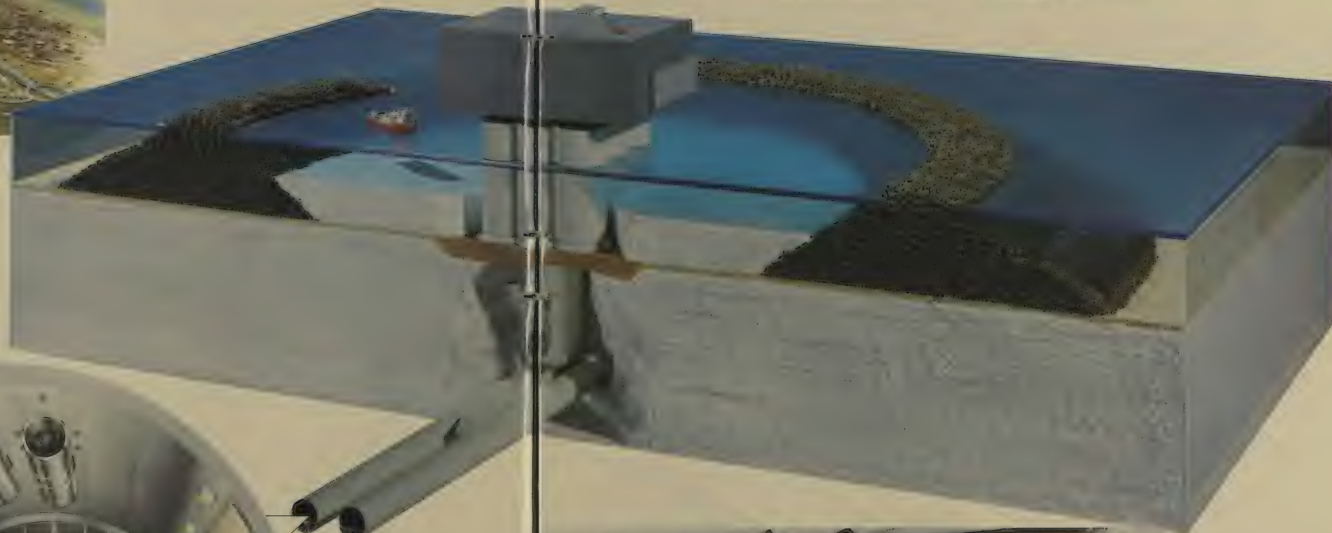
This latest project, known »»»



# CHANNEL EXPRESSWAY



The Channel Expressway drive-through tunnel follows the line proposed in earlier schemes, with the English terminal at Cheriton, a suburb of Folkestone. The drawing shows the proposed English terminal, which is approached from the M20 motorway. Drivers will pass through customs and emigration and toll booths before proceeding to the entrance of the tunnel under Sugarloaf Hill. The terminal area will also include shops, restaurants and other services. Drivers coming from France will go through all the formalities in Sangatte, and will not have to stop once they emerge from the tunnel on the English side.



Two ventilation shafts will be sited off each coast inshore of the shipping lanes. Each will comprise nine reinforced concrete prefabricated tubes which will be towed to the site and sunk into position. A circular

breakwater will surround the shaft, designed to withstand the impact of an ultra large crude carrier travelling at 17 knots—the maximum size ship currently built, operating at its maximum speed.



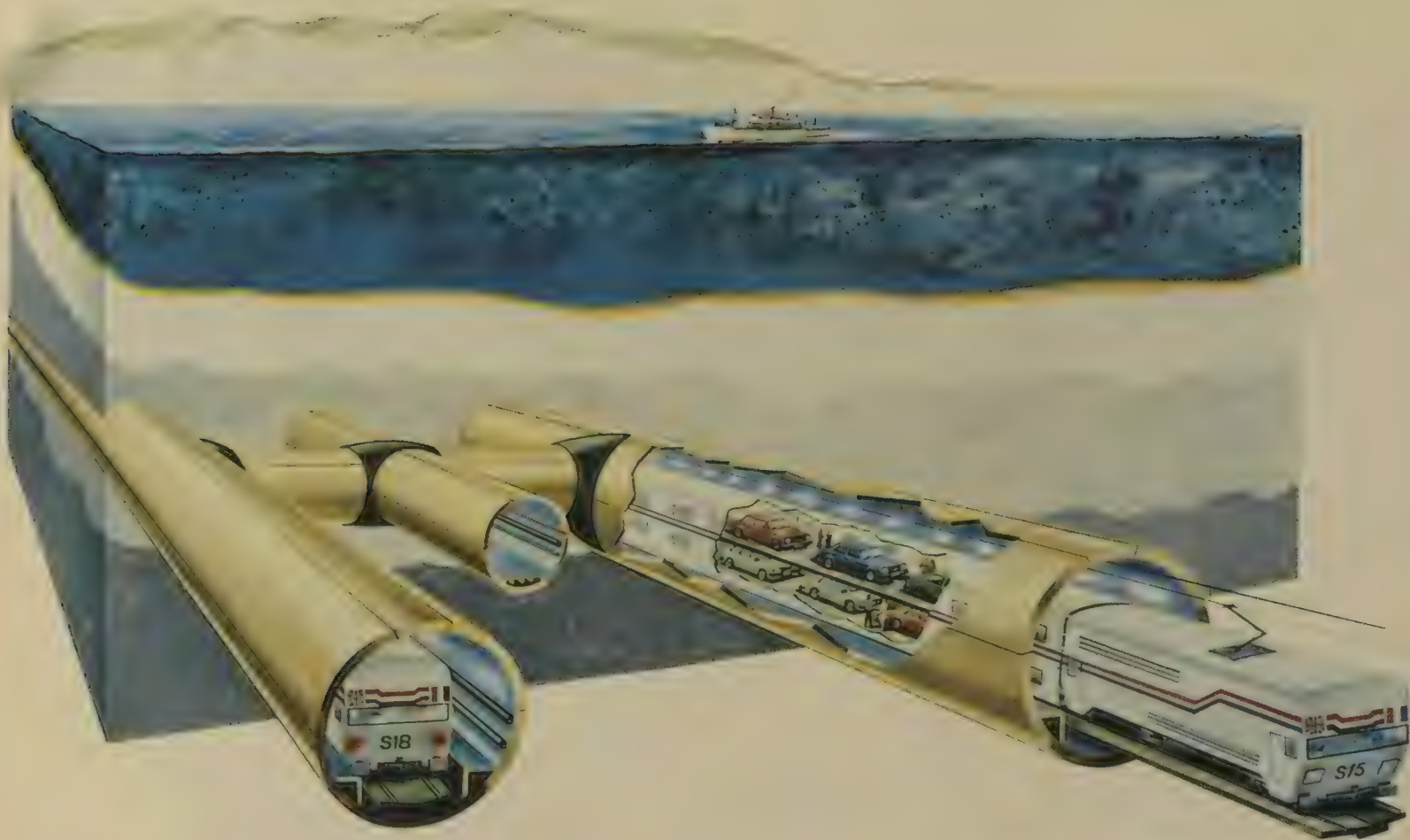
An artist's impression of one of the road/rail tunnels as seen facing oncoming traffic. There will be two identical tunnels, with linking passages every 500 metres. Each will be 11.3 metres in diameter and will carry two traffic lanes 3.5 metres wide and a hard shoulder of 2 metres. The railway lines run to the left of centre of the road, in the fast lane but placed so that car wheels will not normally come into contact with them. To keep drivers alert on the 30 mile drive the tunnels will have strong lighting, variations of painting and road surface and closed circuit radio systems.



Cars and trains will travel in the same tunnel in the same direction but at carefully controlled intervals. Road traffic will be stopped before a train enters the tunnel, and will be kept by signals at a safe distance behind. Only one train will be allowed in each tunnel at the same time. The by-pass tunnels will house electrostatic precipitators through which air will be pumped to cleanse it of carbon and other solid exhaust components—the technological innovation which makes such a long drive-through tunnel for internal combustion engine vehicles possible without air shafts in the shipping lanes.



# CHANNEL TUNNEL



»→ as the Channel Expressway, is sponsored by British Ferries Ltd, an English company owned by Sea Containers of Bermuda, who run the Sealink ferry services (bought from British Rail last year), and whose chairman is James Sherwood (now proprietor of *The Illustrated London News*). The British Ferries submission makes it clear that there is a case for having no fixed link across the Channel, provided reforms can be made to existing ferry services, but maintains that if there is to be one then Sealink British Ferries expertise in cross-Channel transportation make it the best qualified to design, construct and operate a fixed link.

**The Channel Tunnel Group's "rolling motorway" comprises twin tunnels with a smaller services tunnel. Cars and other vehicles will drive directly into the two-deck special shuttle trains, which will normally operate every 15 minutes. The tunnels will also be used to carry conventional passenger trains on the London to Paris and Brussels routes.**

The company's plan is revolutionary in that it is primarily a road vehicle tunnel. The company believes that the extension of the use of cars, lorries and coaches is inexorable, and that the fixed link must take this into account. Accordingly it has put forward, for the first time, a project for a drive-through tunnel for all types of internal combustion engined vehicles, with the same tunnel also being used for trains.

The major problem of a drive-through tunnel some 30 miles long—ventilation—will be overcome by two air shafts constructed off the coasts of England and France, inshore of the shipping lanes, and by a recently pioneered application of the well-established filter tech-

nology of electrostatic precipitation. Air is cleaned of carbon and other solid exhaust components by drawing it across electrostatic precipitators located in separate by-pass tunnels. The system is currently used effectively in the Enasun and Kan-Etsu tunnels in Japan, and though neither is even half as long as the proposed Channel tunnel there is said to be no technical difficulty in extending the system to much greater length.

For the motorist plunging under the Channel a more pressing concern may be psychological: will he be able to drive for 30 miles through



a tunnel without becoming tired, mesmerized or going berserk? There can be no final answer to this until the tunnel is built, for there are no precedents. The longest tunnel through which cars drive at present is the St Gotthard Tunnel in Switzerland, which is 10 miles (16 kilometres). The longest in Britain is the Mersey Tunnel between Liverpool and Birkenhead, which is just over 2 miles (3.4 kilometres). The British Ferries prospectus includes a reassuring psychologist's report, and points out that there have been no problems in any of the tunnels now in operation. All modern devices

which have been found useful in keeping drivers alert, such as strong lighting, signalling, variations of road surface, paint colours and closed-circuit radio systems, will be incorporated in the Channel Expressway. In addition the internal diameter of each bore, which will be more than 11 metres, is larger than most of the tunnels motorists are currently used to (the Dartford Tunnel is 8.58 metres in diameter), and it will have two traffic lanes and a hard shoulder throughout its length.

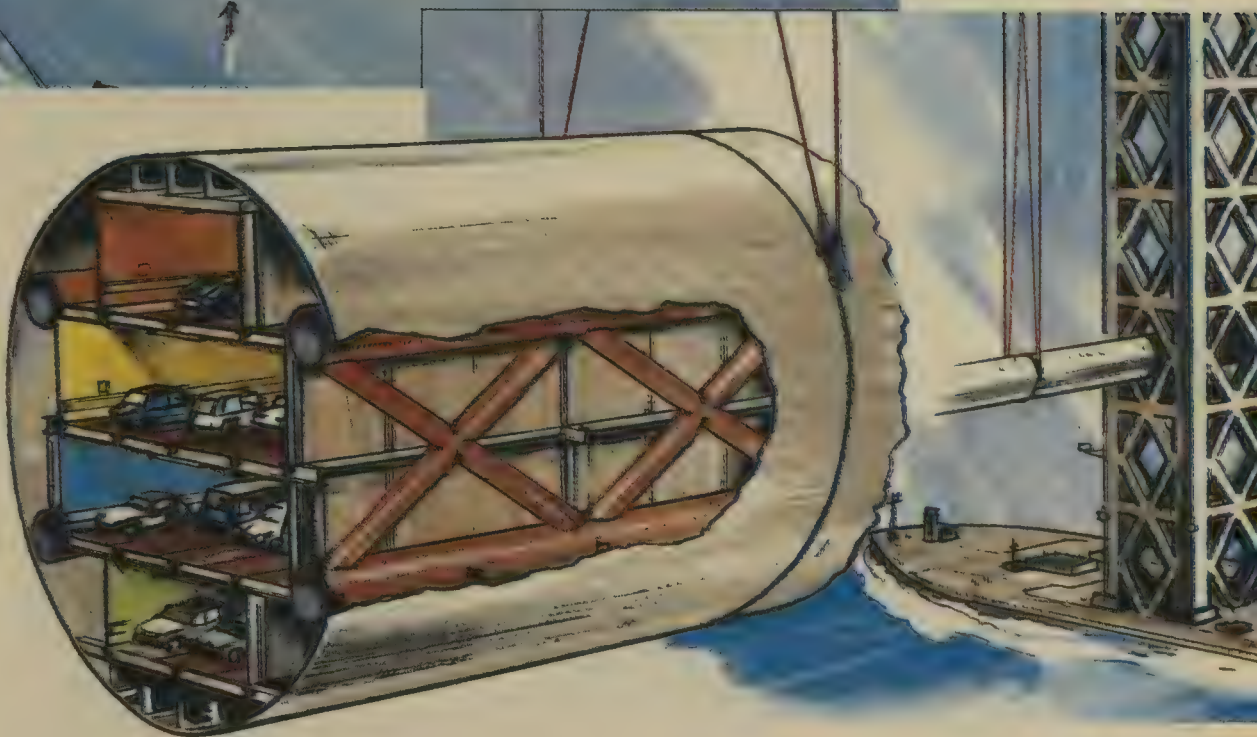
The idea of sharing the tunnel with trains must also seem alarming. The justification is the saving in »→





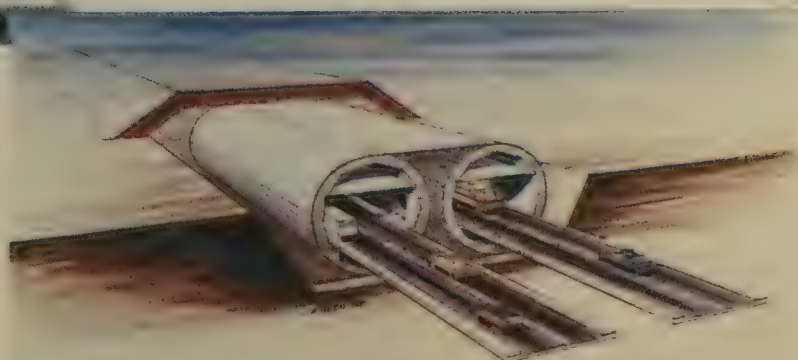
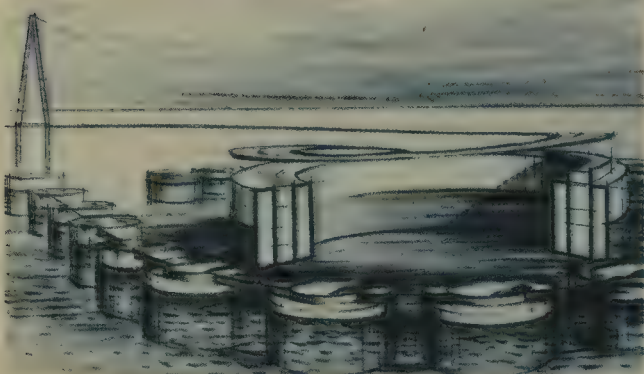
## EUROBRIDGE

The Eurobridge project proposes a cross-Channel bridge comprising eight towers, six of them standing in the Channel, from which will be suspended a tube containing two four-lane highways, one above the other, and two twin-lane highways above and below them. In addition to the bridge there will be a tunnel for trains bored beneath the seabed.



## EURO ROUTE

The Euro Route proposal is for two bridges, each about 6 miles long, linking the English and French coasts to two artificial islands built inshore of the main shipping lanes. The two islands will be linked by a 12-mile tunnel laid on the seabed. A ventilation shaft will be located in mid Channel between the main navigation routes. A separate rail link will be provided, also in the form of an immersed tunnel.





# THE CHANNEL COMPETITORS

NOV 85

	CHANNEL EXPRESSWAY	CHANNEL TUNNEL	EURO ROUTE	EUROBRIDGE
<b>Company</b>	British Ferries	Channel Tunnel Group (consortium including 10 British and French construction companies and banks)	Anglo-French consortium including Trafalgar House, British Steel, Société Générale and Banque Paribas	Laing, Brown and Root (UK) and ICI
<b>Method Proposed</b>	Drive-through road/rail tunnel	Vehicle-carrying train tunnel	Drive-through bridge/tunnel/bridge, separate rail tunnel	Drive-through tube bridge, separate rail tunnel
<b>Estimated Cost</b>	£2.1 billion	£2.3 billion	£4.7 billion	£5.9 billion
<b>Estimated Completion Time</b>	5 years	5 years	5 years	5 years
<b>Suggested Toll (1985 prices)</b>	£40 car & driver + £8 per passenger	10% less than sea ferries	Comparable to sea ferries	Comparable to sea ferries

→ cost (putting rail in the road tunnel costs £150 million, compared with the £600 million it would cost to construct a twin-track rail-only tunnel), and the answer to motorists' misgivings will be strict control. The trains will be hauled by special British Ferries diesel locomotives and will have in-cab signalling and automatic speed control. Road traffic will be stopped before a train enters the tunnel and will be kept at a safe distance behind. Train drivers will be in continuous radio and TV contact with the control centres, and only one train will be permitted in each tunnel at the same time.

On the ground at the English end, the tunnel entry area will begin alongside junction 12 of the M20 motorway, just north of Cheriton, a suburb of Folkestone. Here there will be customs and immigration, toll booths, shops, restaurants and other services. Once drivers have passed through there will be no further formalities and cars will proceed directly through the tunnel and out the other side, emerging at Sangatte, south-west of Calais, where there will be no need to stop. In the reverse direction all entry procedures will at Sangatte.

The siting of the tunnel and approaches of the Channel Expressway is similar to the earlier schemes for bored railway tunnels, a variation of which has been adopted by the Channel Tunnel Group, an Anglo-French conglomerate whose British backers include Balfour Beatty, Costain, Tarmac, Taylor-Woodrow, Wimpey and National Westminster Bank, with Sir Nicholas Henderson, former British ambassador in Washington, as chairman. On the French side the support also comes mainly from construction companies and banks. Described as a "rolling motorway", the project envisages cars and other vehicles driving directly into the two-deck special shuttles, normally departing every 15 minutes by day and every 30 minutes through the night. The link will also carry regular through

train services from London to Paris and Brussels.

The Euro Route bridge-tunnel-bridge proposal (an early version of which was described in the *ILN* of December, 1982) adopts the idea of two artificial islands first put forward by a resourceful French engineer, Thomé de Gamond, in the 19th century. The islands will provide car parks, tourist facilities and harbours as well as a spiral down into the tunnel, which will not be bored but laid in a trench along the sea bed in the form of prefabricated concrete tubes. A ventilation shaft will be located in mid-Channel, between the two main navigation routes. A separate rail link will be provided, also in the form of an immersed tube tunnel, about 200 metres to the north of the road link.

Euro Route is an Anglo-French consortium with Sir Nigel Brookes of Trafalgar House as chairman in succession to Ian MacGregor, who was one of the scheme's early champions. The British backers include Trafalgar House, British Steel, British Shipbuilders, Kleinwort Benson and John Howard, and the French are Société Générale, Banque Paribas, GTM Entrepose, Alsthom and Chantiers de l'Atlantique.

Eurobridge also makes use of the concrete tube concept, though in this case the tube will be suspended 70 metres above the high-tide level in 5 kilometre spans between eight towers standing 340 metres above the sea. The tube will contain two four-lane highways, one above the other, with two auxiliary twin-lane highways above and below them. They will be suspended by cables made of Parafil, a high-tensile fibre material developed by ICI and Dupont with a six-to-one improvement on steel in strength-to-weight ratio. Six of the towers will stand in the Channel, but the sponsors argue that, far from being a hazard to shipping, these will in fact provide navigational aids and improve channel discipline. In addition to the bridge the project provides for a 6-metre

tunnel for trains, bored beneath the sea bed.

The supporters of Eurobridge include the Laing construction group, Brown & Root (UK), and ICI, with Viscount Massereene and Ferrard as chairman and Lord Catto as financial adviser. British Ferries has no partners in its project believing that this will assure the lowest price and avoid any possible conflict of interests. Its parent company, Sea Containers Ltd, has agreed to fund £100 million of the £400 million equity (1985 prices), with the balance to be underwritten by an international syndicate of brokers.

At this late stage it is unlikely that any further candidates will come forward, so if the Channel link is to be built in this century the British and French governments will now have to decide in favour of one of these proposals, or possibly, after some negotiation with the parties concerned, on a combination of proposals. In addition to the convenience and feasibility of the projects, and the capacity of the companies concerned, the governments will also be taking into account the estimated time schedules, the costs, proposed financing, the implications for employment and the environment, safety, protection against sabotage and terrorist attacks, and maritime requirements.

All the candidate companies are making the right noises about safety, the environment and like matters, and all have emphasized the employment opportunities their work will provide, though British Ferries has sounded a warning about the effects on the ferry services, anticipating the loss of 6,000 jobs in the Dover, Ramsgate, Folkestone and Calais areas following the closure of the short ferry runs, which it believes to be inevitable once a fixed link is in operation.

All companies say their projects could be operational within five years of their being given the go-ahead, provided there are no undue delays in passing the necessary legis-

lation and no unexpected problems in tunnelling or construction work in the Channel.

All the companies have presented bullish financial predictions and confidence in their ability to raise the necessary capital from private sources. The most detailed forecast comes from British Ferries, which estimates that toll revenue in 1991 could be £434 million (1985 prices), resulting in a pre-tax profit of £108 million in the first year of operation. This company is also the only one to predict the fares. For its Channel Expressway road tunnel the cost for a private car and driver (at 1985 prices) is estimated at £40 for a single journey (with a special day-return rate of £20), plus £8 for each additional passenger (£8 return for a day trip). Coach operators and railways would also be charged £8 a passenger for the crossing. Lorries, laden, would be £150 (£75 unladen) for a single journey.

As to the total cost of the projects, British Ferries Channel Expressway is the cheapest, being estimated at about £2.1 billion. The Channel Tunnel Group's scheme is slightly more, at £2.3 billion. The Euro Route's bridge and tunnel combination is put at something over £4.7 billion, and the Eurobridge at £5.9 billion.

Private enterprise having done its stuff, the future of the Channel link rests once again on political decision. If all goes well the British and French governments will announce their choice of the favoured project within the next three months. Or, of course, they may decide not to do so. The introduction to the Invitation to Promoters concludes with the bland declaration that the governments are not committed by anything set out in their guidelines, and that they reserve the right not to follow up their Invitation in any way. Official indecision now would no doubt be historically consistent, but hardly in accord with Mrs Thatcher's vision that this is something our generation can do for future generations ○



# ENCOUNTERS

with Roger Berthoud

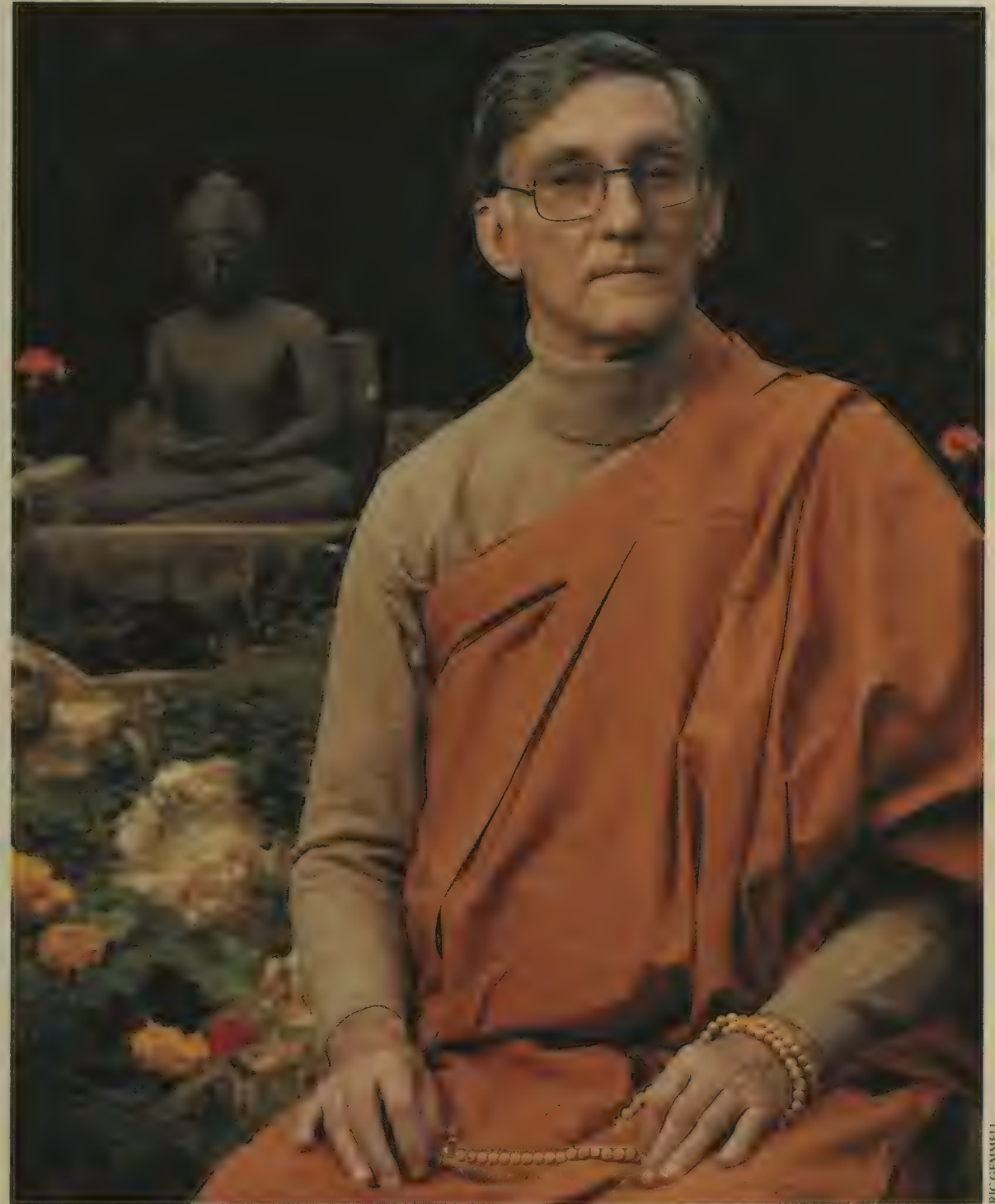
## Bringing Buddhism to the western world

Sangharakshita, *nē* Dennis Lingwood, is the senior Buddhist monk in Britain. Meeting him in ordinary western clothes in his comfortable study in Norfolk, it is hard to believe that he spent 20 years in India, including several as a wandering ascetic, sometimes sleeping on stone in bare caves and then, as a newly ordained and robed monk, begging his food from village door to door. Now 60 and less lean than he was, he has a sensitive face and a rather flat, deliberate speaking manner. Yet what he says has the same clarity and force, tinged with humour, as his writing; and his achievement in promoting the non-violent message of Buddhism in the western world—and indeed in India among ex-untouchable converts from Hinduism—is impressive.

He was born and brought up near Tooting Broadway in south-west London, his father—a french polisher—being of East Anglian, his mother of Hungarian origin. His first remembered contact with Buddhism is of being held up as a child to inspect a large painting of a Buddha hanging in his grandmother's front hall, one of a number of oriental curios brought back from China by her second husband. When he was eight the family doctor decided, probably wrongly, that he had a heart condition and should spend two years immobile in bed. All he could do was read, and in *Harmsworth's Children's Encyclopaedia* he first learnt of eastern religions. His interest grew, and he plunged into the study of Buddhism long before army service in the Signals took him to Ceylon and India, where he stayed on demobilization.

After some testing months in search of guidance and valid activity, he and an Indian friend decided to "go forth" and fully embrace the spiritual life. Their journey of initiation of more than two years took them, barefoot and penniless, from Cape Comorin in the extreme south of India to the foothills of the Himalayas. They were obliged, Buddhists being scarce except in the north, to stay in Hindu ashrams, but learnt much from a rich variety of gurus male and female, corrupt and saintly, fierce and benign. After many hazards (vividly described in his book *The Thousand-Petalled Lotus*, published by Heinemann in 1976) they were ordained at Kusinara.

After a spell of study at Benares University, Sangharakshita—as he was renamed on ordination, to sig-



**Sangharakshita: a new name signifying a new life.**

nify a new birth—went to Kalimpong, near Darjeeling, within sight of the passes leading from Sikkim to Tibet. There he studied under Tibetan lamas and eventually founded a monastery, which not many English can ever have done. "The original tradition of Buddhism is one of individual responsibility," he explained. "When one has been a monk 10

years, one is allowed to operate on one's own if one can. It is not a highly centralized religion, though where there is a state-supported hierarchy it might be difficult to start up something on one's own. But India is not a Buddhist country, so one didn't require official permission." That was in the later 50s, which saw the beginnings of western interest in Buddhism, and the "beat" poet Allen Ginsberg was an early visitor. The monks were mainly Nepalese and

Tibetan, and there were visitors from Thailand, Burma, Japan. The time was spent in meditation, worship, literary work and teaching.

Towards the end, however, he took to preaching down in the plains among the ex-untouchables. In theory, untouchability had been ended at the time of independence, but the legislation remained largely a dead letter. Led by Dr B.R. Ambedkar, a minister under Nehru and the first untouchable educated in the ➤➤





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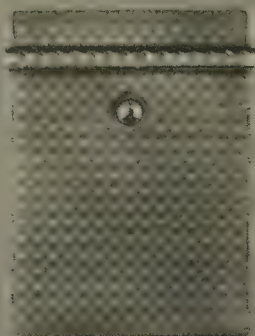
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»→ West, four million of the 60 million ex-untouchables had thrown off caste-ridden Hinduism and embraced Buddhism. Unlike most eastern Buddhists, Sangharakshita felt a strong sense of responsibility towards these outcasts; true Buddhism, he points out, is not just concerned with the higher spiritual development of the individual, but also with the transformation of society into an environment friendly to such spiritual growth.

History's onward march made Kalimpong increasingly isolated. The Indian troops which had been moved into the area after the Chinese incursion of 1962 were very suspicious of foreigners, making access difficult for visitors. The death of Dr Ambedkar in 1956 adversely affected Sangharakshita's work among the untouchables, since he was viewed with mistrust by the politicians jostling for the leadership. In addition, his perhaps naïve hopes of a government with a moral dimension had been disillusioned: first by Nehru's condoning of the Soviet rape of Hungary in 1956 while condemning the virtually simultaneous British/French Suez operation; then by India's use of violence in invading Goa; and by its connivance in China's increasingly ruthless occupation of Tibet.

With western interest in Buddhism growing, the time seemed ripe to start something serious in England. When he came back in 1964, there was only the Buddhist Society, which was for people interested in Buddhism and presided over by the somewhat conventional Christmas Humphreys QC; and some sectarian bodies representing various strands of Buddhism like Zen, and tending to confuse eastern culture and Buddhism proper.

His return after 20 years' absence had its Rip van Winkle overtones, he recalled. "I had never seen a washing machine or tape-recorder, and never been in a supermarket. I was back in the late 30s or 1940. Even now I don't feel completely at home in the West. For all its faults, India does possess a way of life that gives some recognition of spiritual values. That is not the case any more in the West." Yet India, too, is being affected by the creeping consumerism—sometimes a really neurotic greed for goods—which he sees spreading over the world. "Peace is not enough. It must represent a human life worth living. Is a life mainly devoted to acquiring consumer goods really worth living?"

And so he came to set up in Britain an order which was ecumenical in Buddhist terms, conceived for people who were committed to Buddhism and to making society more aware of spiritual values. The result was the Western Buddhist Order and its supporting charitable organization, the Friends of the Western Buddhist Order, whose auton-

mous centres organize retreats, lectures and co-operatives according to agreed principles. Sangharakshita lives in the order's spiritual headquarters on the edge of the pleasant village of Surlingham, 6 miles from Norwich. It has two components: his own six-man secretariat, and a staff of around 15 order members and novices who organize retreats—up to 120 people can be accommodated to spend between two and 10 days meditating, studying texts, doing some yoga and other exercises, and experiencing vegetarian food. In the community, teetotalism and celibacy are encouraged, vegetarianism is virtually axiomatic.

The order now has some 250 ordained and fully committed members in Britain. Three-quarters are men, some of them working in the outside world. Then there are some 500 novices ("mitras" in the order's off-putting nomenclature), and more than 2,000 Friends, who are uncommitted but interested. There are now centres in a dozen other countries: Finland, Australia and New Zealand seem to be fertile soil. Western dress is worn—Sangharakshita soon found that robes had unfortunate associations (e.g. with the Hare Krishna sect of Hinduism) and were an obstacle to communication; but he does wear them on special occasions, and kindly donned them for our photographer.

He also felt that the order should not depend, as in the East, on charity; hence the co-operatives, which generate revenues as well as covering costs. Equally importantly, they provide ethical forms of work for members, novices and Friends: the Buddhist concept of Right Livelihood excludes any form of job which kills, exploits, harms or deceives living beings. So the Friends have started up co-operative enterprises ranging from printing, building and decorating to vegetarian restaurants and wholefood shops, usually located near their centres in cities like London, Manchester and Glasgow.

In addition there is Aid for India, a charity organized by the Friends to establish a community and medical centre and other welfare projects in Pune, formerly Poona, for ex-untouchables who may or may not have become Buddhists. It was through one of the order's fund-raisers, who have raised millions of pounds in covenants, that I first heard of Sangharakshita, read his autobiography and decided to interview him. All these organizational activities were to some extent a deflection from his true vocation of meditation and study, he told me before I left Surlingham. Nonetheless they had given him a more rounded view of Buddhism, with its target of enlightenment for all. He still hoped to end his days back in India leading the simple life he had led for 20 years, he said—perhaps in a cave.

## Showing that Britons do buy art

Dealers in contemporary art like to complain that only foreigners buy from them, that there is no market for art in Britain, and so forth. Caryl Hubbard, who was once a dealer herself and is now chairwoman of the Contemporary Art Society (CAS), a trustee of the Tate and National galleries, and married to an artist, disagrees: the demand is there, she believes—or *some* demand—but the commercial galleries do not cater for it properly. She seemed to prove her point when, at the CAS's art market held a year ago in Covent Garden, 300 selected works by living artists worth some £50,000 sold in a few days, roughly half to first-time buyers.

Now her theory is being put to the test again in a second art market. This one is sponsored by Sainsbury's, and features as before a carefully chosen cross-section of contemporary works costing less than £500 each. "Last year some artists sold eight or nine works," she recalled. "It was very exciting—we had to ask them to bring more along quickly."

"Pretty off-putting for the uninitiated," is her phrase for the galleries in Cork Street, W1, focal point of the top end of the modern art market. "Very few have prices up, for instance; there is inevitably very little available under £1,000, and you can't shop around—it tends to be one-man shows, and many of the works would be completely out of scale [i.e. too big] for an ordinary domestic interior." Many good galleries with cheaper things for sale are hard to find, and most advertise mainly within the art press, she added.

Being married to the American-born painter John Hubbard (we featured their Dorset garden in our last issue) completes her wide experience of the art scene. She started at the top, doing research—after reading history at Oxford—for Sir Kenneth Clark when he was writing his classic *The Nude*. He was an amazing man to look at a picture with, she recalls gratefully. Then she started a gallery, the New Art Centre in Sloane Street, with Madeleine Ponsonby. John Hubbard, who does ravishing abstracted landscapes, was one of the artists they showed. During her 15 years as a dealer she joined the CAS, later becoming its secretary and finally its chairwoman. ○

The Contemporary Art Society Market is at Smiths Galleries, 33 Shelton Street, Covent Garden WC2, October 30 until November 2, 11am-8pm.



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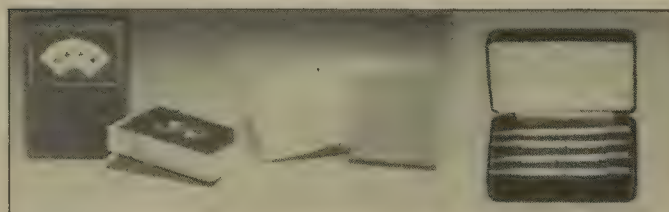
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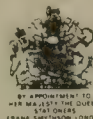
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# CATCHING HALLEY'S COMET



BY PATRICK MOORE

The Chinese saw it in 1059 BC. The Bayeux Tapestry showed it 2,000 years later. Edmund Halley (left) identified it in 1682. At last it is the turn of our generation to see the comet "in a class of its own".

On July 2 this year I went to Kourou, in French Guiana, to watch the launch of one of the most intriguing of all space-probes, Giotto. It was taken up by an Ariane rocket, and by now it is millions of miles away in space. Its target is the most famous of all celestial visitors, Halley's Comet, which is on its way back to the Sun after an absence of more than 70 years.

There can be few people who have not heard of Halley's Comet, but there are still a great many non-scientists who have no real idea of what a comet is. The most popular mistake is to assume that a comet streaks quickly across the sky, disappearing in a few seconds. In fact all comets are very distant—far beyond the top of the Earth's atmosphere—and they do not move perceptibly against the starry background. If you see an object moving visibly, it certainly cannot be a comet. It will be either an artificial satellite, of which thousands have been launched since the Space Age opened with the ascent of Russia's Sputnik 1 in October, 1957, or else a meteor (unless it is something much more mundane, such as a weather balloon or a high-flying aircraft).

Comets are members of the Sun's family or Solar System, but they are quite unlike planets. They are not solid and rocky; a large comet consists of an icy central part or nucleus, a head or coma, and a tail or tails made up of tiny particles of "dust" together with extremely thin gas. Though comets may be of immense size—the head of the Great Comet of 1843 was larger than the Sun—they are very flimsy, since the nucleus, the only relatively massive part of a comet, cannot be more than

a few miles in diameter. Even a direct collision between the Earth and a comet would do no more than local damage.

Comets move around the Sun, but in almost all cases their paths or orbits are elliptical, and with one exception—Halley's—all the really bright comets take hundreds, thousands or even millions of years to complete one circuit. This means that we cannot predict them, and they are always liable to take us by surprise. During the last century several were seen—notably in 1811, 1843, 1858, 1861 and 1882—but in our own time they have been depressingly rare, and the last really "great" comet was that of 1910, though there have been many others which have become bright enough to be seen with the naked eye.

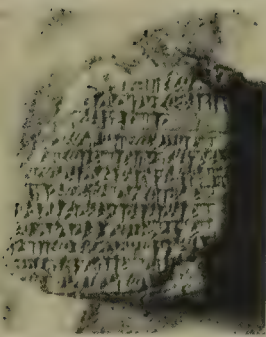
In addition there are many short-period comets which reappear after only a few years. Encke's Comet, named in honour of the German astronomer who first calculated its orbit, goes round the Sun in only 3.3 years, while Giacobini-Zinner, which has been on view this summer and autumn, takes 6.5 years. But these short-period comets are faint, and usually remain well below naked-eye visibility. Moreover, they often lack tails, and appear as nothing more than tiny, fuzzy patches.

Halley's Comet is in a class of its own. It has a period of 76 years, and it has been seen regularly since well before the time of Christ; there is even a Chinese record of it dating back to 1059 BC, though it was not until more modern times that astronomers realized that there was anything particularly unusual about it.

The central character in the story of the comet is Edmund Halley, who

was born in 1656. He came of a well-to-do family, so that he was sent to St Paul's School (where he became captain) and went on to Oxford to take his degree. There was never any doubt of his ability, and moreover he was one of those people who is almost universally liked. He had a jovial disposition and was an amusing companion; also he was entirely free of malice or jealousy, in which he differed sharply from some of his contemporaries. There are many anecdotes about him. For instance, he certainly knew Peter the Great, the Tsar of Russia who came to England in 1698 to learn about ship-building. It is said that after a far from teetotal evening the Tsar climbed into a wheelbarrow and Halley pushed him through a hedge. Whether the story is true or not, there is no doubt that Halley would have been perfectly capable of such a thing. At one stage in his career he made several ocean voyages, mainly to study the Earth's magnetism, and one of his few enemies, John Flamsteed, at that time Astronomer Royal, made the jaundiced comment: "Halley now talks, swears, and drinks brandy like a sea-captain"—which he probably did.

Halley first became known in the scientific world when he went to the island of St Helena to make observations of the southern stars, which never rise over Europe. Then, in 1682, he observed a bright comet. Nobody then knew just how comets moved, or even what they were; it was usually thought that they travelled in straight lines, visiting the Sun only once before moving out into the depths of space. Halley was not so sure. A few years later Isaac Newton published his



**A** Babylonian astronomical diary for 87 BC describing the daily motion of Halley's Comet and the length of its tail.



⇒> *Principia*, in which he laid down the laws of gravitation (it was Halley who persuaded Newton to write the book, and even paid for its publication out of his own pocket). Later still, in 1705, Halley used the new methods to work out the orbit of the comet of 1682. He found that it followed almost precisely the same path as those of comets previously seen in 1607 and in 1531. Could the three comets be one and the same? Halley believed so. And if the revolution period were 76 years, the comet would be seen again in 1758. He wrote: "If it should return again in 1758, posterity will not refuse to acknowledge that this was first discovered by an Englishman."

Halley died in 1742, but on Christmas Night, 1758, the comet was observed by a German amateur astronomer, Palitzsch; it passed perihelion—its closest point to the Sun—in 1759, since when it has been seen again in 1835, 1910, and the present day. It was surely right to name the comet in Halley's honour.

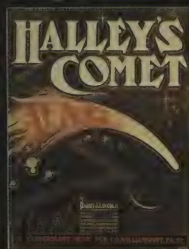
Once the period had been found, it became possible to check back on old records and identify earlier returns. The period is not absolutely constant, and may vary by a year or two either way, because a flimsy body such as a comet is easily disturbed by the gravitational pulls of the planets, particularly giant Jupiter. For example, it was seen in 1220, though suggestions that it could have been the Star of Bethlehem are completely out of court; the timing is wrong, and in any case the comet could have been seen by anybody, not only the Wise Men. In AD 837 it was particularly striking, with a brilliant head and a tail stretching more than half-way across the sky. It was seen in 1066, as Duke William was preparing to invade England, and was regarded by the Saxons as an evil sign; it is shown in the Bayeux Tapestry, with King Harold toppling on his throne and the courtiers looking on aghast. At the return of 1456 it caused so much alarm that the current Pope, Calixtus III, preached against it as an agent of the Devil.

Why have comets been regarded as unlucky? The fear of them goes back a long way. Remember Shakespeare, in *Julius Caesar*: "When beggars die, there are no comets seen; The heavens themselves blaze forth the death of princes."

The fears were partly superstitious and partly practical, because it was thought that a direct collision with a comet might destroy the world. Even in 1910 there were uneasy misgivings. It is true that a comet's tail contains some gases which would be poisonous in concentration, but the cometary material is so rarefied that it is quite harmless, and even when the Earth passed through the tail of the comet nothing could be detected. This did not prevent some people



**A**n artist's impression of Halley's Comet as it will look when south of the Pleiades on November 16. The comet's fiery tail inspired Samuel Scott who painted its 1759 appearance, and more recently the purveyors of Pears' soap and the composer of a ragtime tune.





»→ in Chicago from barricading their doors and windows against the gases, while one enterprising salesman made a large sum of money by selling what he called "anti-comet pills".

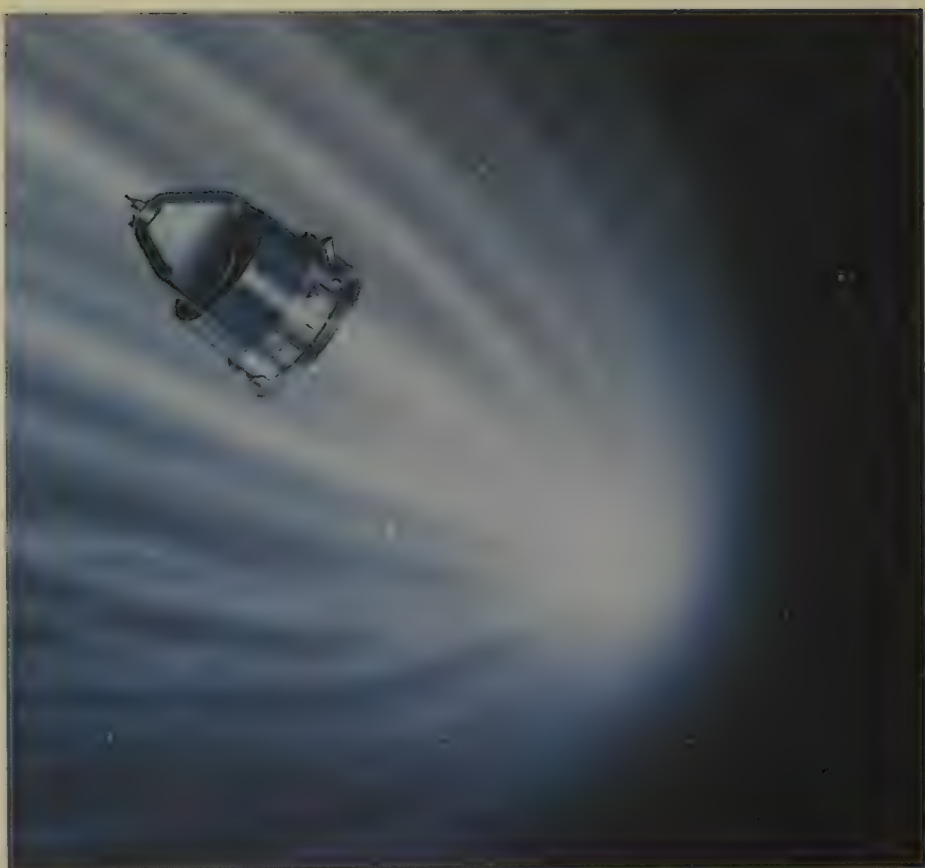
Over the past year or so I have had many letters from people who claim to have seen Halley's Comet in 1910. This is true in many cases, but there is some confusion with a much brighter visitor, the so-called Daylight Comet, which appeared in January of that year and was much more striking than Halley's Comet, which was at its best a few weeks later. However, the Daylight Comet will not come back for many thousands of years, so that to all intents and purposes we may regard it as non-periodical.

Comets shine by reflected sunlight (though when near perihelion the cometary material does emit a certain amount of light on its own account). This means that they can be seen only when in the inner part of the Solar System, and they move quickest when closest to the Sun, so that for most of its 76 year period Halley's Comet is too far away to be seen at all. After the 1910 return it was lost until October, 1982, when it was picked up again by astronomers at Palomar, in California, using the great 200 inch reflecting telescope there. It was extremely faint at that time, and only now has it come within the range of telescopes of the kind used by most amateurs. Yet, sadly, this is a very poor return—the worst for 2,000 years—because the Earth and the comet are in the wrong places at the wrong times. When the comet passes perihelion, on February 9, 1986, it will be almost behind the Sun in the sky and will not be visible at all.

At the moment the comet is in the constellation of Taurus (the Bull) and has become bright enough to be seen with binoculars. There will be a particularly good opportunity to locate it on November 16, because the comet will be very closely south of the lovely star-cluster of the Pleiades or Seven Sisters, which most people can find without difficulty. Do not expect much in the way of a tail, though one never knows how a comet (even Halley's) is going to behave; but at any rate the head will show up as a fuzzy mass. By November 27 there will be the first approach to the Earth, at a distance of just under 60 million miles, and the comet will be in the constellation of Aries (the Ram), south of the well known telescopic double star Mesartim or Gamma Arietis.

In December the comet will brighten, and it should reach naked-eye visibility as it tracks through Pisces (the Fishes) into Aquarius (the Water-bearer), but by the end of the year the distance from Earth will have grown to over 80 million miles. Comet photographers will be busy. An ordinary camera, with a fast film,

**T**he European space-probe Giotto has a date with the comet on March 13-14, an encounter the probe is unlikely to survive.



PAUL DOHERTY

will be adequate; a time-exposure of from a dozen seconds to over a minute should be enough to show the comet clearly.

Unfortunately, the comet will set earlier each night, and it is also moving southward in the sky. On January 13 it will still be in Aquarius, close to the crescent Moon and the bright planet Jupiter, but by the end of the month the comet will be lost in the evening twilight. Perihelion, on February 9, will be unobservable from Earth, though views of it may be recorded by an unmanned space-probe now moving round the planet Venus. The tail may reappear low in the south-east, before dawn, at the end of February, but although the comet is brightening as it approaches the Earth once more it is also continuing its southward motion, passing through Capricornus (the Goat) into Sagittarius (the Archer). By the end of the second week in March the comet will be so far south that it will not rise at all over the British Isles.

The best time for viewing will be in early April. By then the comet should have developed at least one tail, and the head ought to be reasonably bright, though once again it is dangerous to make forecasts. The position will be in the constellation of Centaurus, the Centaur, almost overhead before dawn as seen from countries such as Australia or South Africa, though it will be invisible from Britain. After the middle of April the Moon will interfere with observations, but there will be a wonderful spectacle on April 24, when the Moon passes into the Earth's shadow and is eclipsed; the comet should shine out.

By the end of April the comet will have moved northward again, and will be once more accessible from Britain, but it will be fading quickly, and before the last week in May binoculars or telescopes will be needed. Halley will now be moving outward from the Sun; and since comet tails always point more or less away from the Sun, it will be travelling tail-first. It will continue to fade throughout the summer, and after August it will have passed beyond the range of any but powerful telescopes. With luck, it may be tracked for another two or three years, but after that we will lose it until it comes back to perihelion once more in the year 2061.

The importance of the present return is that for the first time it is possible to send space-probes to the comet. No fewer than five vehicles are on their way; two Russian (Vega-1 and Vega-2), two Japanese (Sakigake and Planet A) and one European (Giotto, named in honour of the Florentine painter). For once there is no competition: the whole programme is a splendid example of international collaboration.

The Russian probes were launched in December, 1984, and went first to the neighbourhood of the planet Venus; in June, 1985, they dropped "landers" and balloons into the atmosphere of that decidedly hostile world before continuing their journey to the comet. Vega-1 will make its closest approach on March 6, and Vega-2 will follow three days later. Their main tasks will be to investigate the conditions in the immediate vicinity of the comet, and also to try to find out just where the nucleus is inside the coma. Up to now we know little of cometary

nuclei. As a comet nears the Sun, the ices in the nucleus start to "boil off" to produce the coma, and the heart of the comet is hidden.

Planet A, the main Japanese probe, will make its closest pass on March 8. It, too, will collect what information it can, and everything will be relayed to the European authorities in readiness for the most important of all the experiments. On the night of March 13-14, Giotto will penetrate right into the head of the comet and, if all goes well, send back close-range pictures of the icy nucleus. It is a risky business, because there is a real danger that Giotto will be destroyed by collision with a lump of ice or rock; it meets the comet more or less head-on, at a relative speed of over 40 miles per second, because Halley moves around the Sun in a retrograde direction—that is to say, in a sense opposite to that of the Earth. Frankly, it is most unlikely that Giotto will survive the encounter. All we can hope is that it will last for long enough to send back the information we so badly need. The data will be received at the Parkes radio telescope in Australia, and sent straight to the control centre at Darmstadt in Germany, where the pictures will be electronically assembled. I will be at Darmstadt, hoping to show the pictures on television at once. It should be an exciting night.

Such will be the sequence of events. No doubt some people who see Halley's Comet this winter will see it again in 2061, but for most of us it is a once in a lifetime opportunity. Let us use it to the best possible advantage—and hope for clear skies ○





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# SAVING W BRITAIN'S WILDLIFE

BY SIR DAVID ATTENBOROUGH

On October 22 Prince Charles attended the launch of a national appeal to raise funds for the protection of wildlife habitats. Here the chairman of the British Wildlife Appeal explains why it is necessary, and on the following pages we identify 20 endangered species.



GRAN BROTHERS

In the last 35 years the loss or damage to wildlife habitats throughout the United Kingdom has been devastating. Urgent action nationwide is required to save the essential fabric of our countryside and the array of wild plants and animals that it supports. To this end the Royal Society for Nature Conservation has mounted a major appeal to raise £10 million to safeguard and care for wildlife sites of local, national and regional importance.

We have all opened our newspapers and been shocked by the headlines: Ancient Woodland Felled. Peat Bog Drained. Rare Orchid Uprooted by Vandals. It is not that Government or local authorities are unsympathetic. Conservation is now beginning to be understood and supported in town halls and boardrooms and in the Houses of Parliament. But the structure of conservation grants and management agreements, prohibitions, protection orders and advance warnings, complex though it is, nonetheless leaves large loopholes. Ancient plant-rich meadows

are still "improved" with herbicide sprays and effectively destroyed overnight. Woodlands are still bulldozed before anyone is aware that they are endangered and is able to come to their defence. But there is one certain way to protect the treasures of our countryside. This is to buy the wood and the meadow and the lake and put them in the hands of the local people who care about them and who are gathered together in a local society which has the knowledge and the skills to look after them.

Every part of the British Isles has such societies: the local Nature Conservation Trusts. The people who run them know well which pieces of land are most valuable—and most vulnerable. All that they lack to enable them to save such places is money. The RSNC is the umbrella organization for these trusts, all 46 of them. They are based more or less on county boundaries. They are organized and run independently with the help of many volunteers and all too few salaried staff. Scotland

has a trust of its own. Wales has an association of trusts.

The moment for dealing with the problem is never likely to be better than it is now. Because of changes in the policies of the Forestry Commission, of complexities in legislation that do not seem to be working, of strange shifts in the regulations coming from Brussels causing anomalies in European agricultural policy, a great deal of marginal land of great conservation value is coming on the market at present and more seems likely to do so in the immediate future. If we can make a major sustained effort now, we can grasp those opportunities. That is why we are launching this appeal.

The amount of money needed is large. Land must not only be bought but cared for, and visitors to it must be provided with interpretative centres to enable them to enjoy it to the full. And do not let us forget the urban trusts—especially those in Birmingham and London—that can create reserves in the cities which urban dwellers can enjoy and where

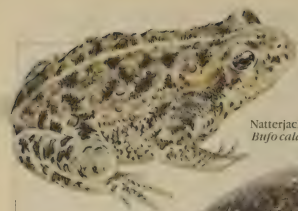
they can learn about wildlife.

The necessary sums *can* be raised. The task is being tackled both locally and nationally. Some trusts are already running their own special appeals, and many more will be following in the next few months. A central council of distinguished men and women is tackling the large national organizations and likely providers of funds. There will be exhibitions and lectures, audio-visual presentations and raffles, sponsorships and promotions. Our aim is to make sure that everyone, one way or the other, inside and outside the movement, within the next few months will have heard about the appeal.

If we care about these islands and the wildlife that inhabits them we can now do something about it. We can stem the tide of destruction and achieve the appeal targets set. Please write to me, Sir David Attenborough, c/o The British Wildlife Appeal, 21 Bury Street, London EC3A 5AU. Write today because tomorrow—for many of the loveliest parts of our countryside—will be too late. ○



# 20 ENDANGERED SPECIES



Natterjack toad  
*Bufo calamita*

Nightjar  
*Caprimulgus europaeus*



Hobby  
*Falco subbuteo*



Little tern  
*Sterna albfrons*



Wild cat  
*Felis silvestris*

Adonis blue butterfly  
*Lysandra bellargus*



Black hairstreak butterfly  
*Strymonidia pruni*



Heath fritillary butterfly  
*Melitaea athalia*



Swallowtail butterfly  
*Papilio machaon*

Bewick's swan  
*Cygnus columbianus*



Fen raft spider  
*Dolomedes plantarius*



Red squirrel  
*Sciurus vulgaris*



Wild daffodil  
*Narcissus pseudonarcissus*



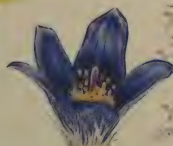
Snake's head, fritillary  
*Fritillaria meleagris*



Military orchid  
*Orchis militaris*



Pasque flower  
*Pulsatilla vulgaris*



Great horseshoe bat  
*Rhinolophus ferrumequinum*

Great crested newt  
*Triturus cristatus*



Great green bush cricket  
*Tettigonia viridissima*



Otter  
*Lutra lutra*





# LETTERS TO THE EDITOR

## EDUCATION AT HOME

**From Mrs Joy Baker**

Dear Sir, In your feature "The struggle for education" (*ILN*, September) you do not mention education at home.

Not everyone believes that a school classroom is the only place in which a child can be educated; some, like myself, believe that children in school do not receive an education, in the true sense of the word, at all. In supporting my views I was prosecuted by the Norfolk education authority for 10 years, through magistrates' courts, quarter sessions appeals, the chancery court, and the divisional appeal court; but in the end my seven children all grew up and went out into the world successfully without ever having been to school.

The present education system does more harm than good. Schools should be education centres where children can receive instruction for a few hours every day; but their real education, the acquiring of proper discipline, speech, manners and behaviour, the preparation for adult life, should be the responsibility of their parents at home. Parents should be required to accept the now apparently quite revolutionary

idea that they are wholly responsible for their own offspring; this would also keep more women at home, thereby freeing jobs and lessening unemployment, and more children sensibly occupied, thereby reducing hooliganism and petty crime.

What is wrong with our system is that it ignores the basic truth: children belong in their own homes.

Mrs Joy Baker  
Dereham  
Norfolk

## EDUCATIONAL STANDARDS

**From Professor E. T. Pengelley**

Dear Sir, In the article by Professor E. C. Wragg "The primaries' Everest" (*ILN*, September), he states: "Contrary to the tradition in most of Europe and the rest of the world, where educational aims, curricula and forms of assessment are all determined centrally in the capital city . . .". Please let me assure your readers that this is not the case in North America. In the United States, Washington DC, has virtually nothing to do with education from kindergarten to PhD (the same is true of Ottawa *vis-à-vis* education in Canada). Therein lies a terrible flaw, for there are no national standards. There are no O levels, no A levels,

and the only meaning of a university degree is simply the self-set standard of the individual university. A few are very good, many are very bad, the inevitable result being that most schools and universities cater to the lowest common denominator.

E. T. Pengelley  
Department of Zoology  
University of California  
Davis  
USA

## DISTASTEFUL FOOD

**From the Director General of the Royal Society for the Protection of Birds**

Dear Sir, In the Restaurants section of Briefing (*ILN*, August), you praised the wonderful taste of thrush and the consequent merits of the Alain Chapel restaurant near Lyons, France. My organization has received a number of comments about this article, and I, too, was concerned to see your magazine make approving remarks about this practice which is not only distasteful to many people in this country but also, under the terms of the European Communities Directive on the Conservation of Wild Birds, illegal and should not be permitted in France.

I would like to ask readers of your magazine not to patronize restaur-

ants in France that serve thrushes or other song birds as part of the menu.

Ian Prestt  
The Lodge  
Sandy

Bedfordshire SG19 2DL

## TELEVISION'S INFLUENCE

**From Rachael Wolford**

Dear Sir, Applause for Hugh Thomas's Notebook (*ILN*, August). It expresses my own opinion and fears based on the last 25 years in the US. Surely nothing in history has so richly deserved the title "opiate of the masses" as US television today.

News programmers seem to feel it necessary to produce ever more violent and sensational coverage, in an attempt to shock an audience calloused by the constant flow of violence on so-called entertainment shows. The result is a gradual blurring of the line between reality and fiction in the minds of many viewers.

I was saddened to learn that this is not merely an American phenomenon but that it has spread to Great Britain. It seems we can only hope that some functioning brains remain when the fungus goes out of season.

Rachael Wolford  
Washington  
USA



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# The Phoenix arises at Denmark Hill

by Jeremy Bennett



The chairman of the Camberwell Society describes the successful four-year battle to save a landmark of Victorian railway architecture in south London.

A year and a half ago the Phoenix & Firkin, a new public house in Camberwell, south London, opened its doors. Drinkers, making the most of vouchers for a free opening-day pint, thronged the pavements of the narrow railway bridge at Denmark Hill station where the pub stands. By closing time more than 5,000 pints of real ale had been drunk. It was a triumphant opening not only for David Bruce, the independent real-ale brewer who had sunk most of his savings into the Phoenix, but a special occasion for hundreds of people in the London Borough of Southwark who had become involved in the fate of a fine Victorian railway station. After a four-year battle, the Phoenix had truly risen from the ashes.

In March, 1980, in the early hours of the morning, arsonists had broken into the booking hall of Denmark Hill station. It was an ordinary working Southern Region station, carrying commuters in and out of Holborn Viaduct, London Bridge and Victoria, but architecturally the building was exceptional. Built after a railway cutting in 1866 for the London, Brighton and South Coast Railway, the station is a stone's throw from King's College Hospital. Its two-storey central pavilion was used as a book-

ing hall and waiting room, and it had two smaller domed pavilions at either end. There were mahogany seats, open fireplaces and originally two ticket offices—one for the London and Brighton line and the other for the South-East and Chatham Railway, which both used the station before their amalgamation into the Southern Railway network in 1923.

Although a greatly admired local landmark, by 1980 the station's glory had become somewhat faded. With no clock, no mahogany benches, no open fires, its wrought-iron work boarded over, its railings ripped out, its brickwork crumbling, it was no credit to British Rail, who showed little concern for its decaying state. It had become an obvious target for vandals. When they had finished their work the roof had been completely destroyed, leaving the "Tuscan palazzo" a smoking ruin.

What happened next caused as much dismay as the arsonists' attack. British Rail demolition men set to work to "make safe" the building. They seemed to be pulling down perfectly sound brickwork, breaking up hand-carved stonework with sledge-hammers, and clearly had no intention of preserving any of the original materials. A few days later

Denmark Hill station looked like a featureless corridor bridging the line. British Rail's answers to telephone calls of protest gave every indication that they intended it to stay that way as, according to one of their public relations men, there was no money to rebuild damaged stations, by use of the cost of premiums there was no fire insurance on any railway building; and, anyway, British Rail preferred modern stations.

British Rail's dismissal of local concern goaded into action the Camberwell Society, the local amenity group for the area with an elected committee and officers and a membership then of about 600. It made approaches on a local level to Southern Region about rebuilding the station and, through a member of the Society, who knew him, to the top—to Sir Peter Parker, then Chairman of British Rail.

Southern Region eventually invited us for talks and over several months the mood of antagonism gradually gave way to one of co-operation. There was interest at Board level too, which resulted in a lunch at Euston headquarters and an invitation to address the British Rail Environment Panel (set up as an advisory body by Sir Peter Parker).

From these contacts emerged an agreement to hold regular meetings between the Camberwell Society and the newly formed Southwark Environment Trust which led the local negotiating team on the one side and British Rail's engineers, architects, executives and headquarters staff on the other. Bernard Kaukas, the Director of Environment appointed by British Rail's chairman, attended every meeting, brought opposing factions together and gently pushed the project forward.

Four options were discussed: to demolish the whole building and replace it with a prefabricated one; to leave the burnt-out remains as a "standing ruin"—a kind of industrial memorial; to rebuild the structure in modern style; or to rebuild it to the original design. The last option was the one favoured by local opinion but it was the most expensive—the cost was estimated at £150,000.

We decided to launch a public appeal for funds through the *South London Press*, the local newspaper. The appeal was supported by MPs, councillors and environmental groups. Sir John Bejeman wrote in support, calling the station "a handsome Victorian thing, a monument to South London prosperity". Residents and local businesses were

asked "to Spare a Pound to Save the Station". Just over 18 months after the fire, at a small ceremony on the platform, a cheque for £4,170 was handed over by the Camberwell Society to the Deputy-Mayor of Southwark. This was the first contribution towards the restoration of the station.

As part of a second appeal by the Southwark Environment Trust we sent out more than 300 letters which produced another £2,500. We singlemindedly pursued Bernard Kaukas and those in the British Rail architects' department and at Southern Region who wanted the restoration project to succeed.

Nearly three years after the fire we had only £20,000 in the bank and the estimate for restoration was now £200,000. The only solution then was to approach the big fund givers like the Historic Buildings Council and the GLC.

We had two weapons. The first was a conditional offer from Bernard Kaukas. "Every pound you raise I will double," he had said somewhat emphatically. British Rail had an environ-



The station in 1953, above left, and, above, as it is today. Real ale brewer David Bruce and author Jeremy Bennett, left, were instrumental in transforming the fire-damaged Victorian booking hall into the Phoenix & Firkin public house.

ment Trust restored the exterior of the building he would invest approximately £100,000 in fitting out the interior as a pub.

We approached the Historic Buildings Council and argued our case: we had raised money; we had promises of more from British Rail; we had someone who would invest private capital in the project; British Rail would give us a 40-year lease on the part of the station building they no longer needed (only a small wing of it would be used as a ticket office); we had a retired builder as project-manager who would supervise the building work for us; British Rail would provide architectural services. If we succeeded we would have turned what would have remained a derelict building into a local business which would provide new jobs in an inner city area of high unemployment; and we, the volun-

tary sector, had brought together a nationalised organization, the local council and community and private enterprise for the benefit of all.

These arguments persuaded the Historic Buildings Council to contribute £56,000 to the fund and we received £20,000 from the GLC. It was one of the largest grants ever made to a small scheme. After our total had been doubled by Bernard Kaukas's offer from British Rail, we now had more than £150,000 and we could start to rebuild. (Subsequently the Historic Buildings Council gave a further £38,000 and the GLC another £10,000.)

So work went ahead. Boys were the contractors. British Rail provided the architects and Jim Middleton ran the project for the Southwark Environment Trust. Extensive dry rot was found during restoration and this pushed up costs even further. The final bill for rebuilding the exterior of the station came to £300,000 of which just under half came from funds raised by the Camberwell Society and the Southwark Environment Trust. British Rail paying the balance. David Bruce spent approximately £150,000 on fitting out the interior as a pub. The rent he pays is split between British Rail and the Southwark Environment Trust which will plough the money back into other environmental projects.

Bruce's building was worked round the clock to complete the interior before the opening day. They fitted the bar, made from a single mahogany tree specially imported from Brazil; suspended the huge platform clock, that had originally hung at Llandudno Junction, by chains from the ceiling, decorated the walls with railway posters. The pub opened on the dot.

Everyone had something to celebrate—Bruce, because then, and ever since, his pub has been full of customers; the members of the Camberwell Society and the Southwark Environment Trust, because they had saved their station building and helped to create 20 new jobs; British Rail, because this project showed they could go into partnership with a small group of volunteers and come out with a restored station, a better environmental image and several thousand pounds a year in rent to protect their investment; and, finally, the Historic Buildings Council and the GLC because their funds were well used.



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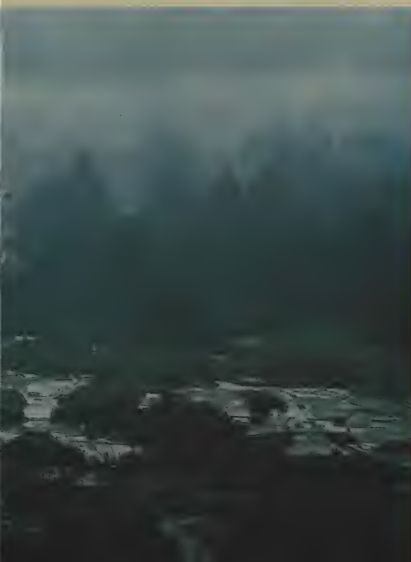




# CHINA

## WORLD WITHIN A WORLD

So interesting is China's political and economic evolution that it is easy to forget the ethnic and geographic variety of that vast country. Its population of more than 1,000 million (a quarter of the world's) is made up of some 50 peoples occupying terrain which spans most of the world's climatic zones. Hiroji Kubota, from Japan, is the first "western" photographer to have penetrated each of its 21 provinces and five autonomous regions. Since 1979 he has spent more than 1,000 days capturing all aspects of Chinese life and landscape, from the Tibetan plateau to the Pacific ocean. A veteran of assignments in the USA, Cambodia, Vietnam and North Korea, he is now producing in book form a portrait of a land where timeless customs and traditions coexist with an accelerating pace of change.



A peasant  
herding ducks at Nanchang,  
Jiangxi province.

Steelworkers  
arriving for the early shift at  
Baotou, Inner Mongolia.

Mountain  
range and rice paddies at Guilin,  
Guangxi Zhuang region.

Overleaf:  
fishing with cormorants at Dali,  
Yunnan province.

PHOTOGRAPHS BY HIROJI KUBOTA









The Great  
Wall at Badaling, near Beijing.



Camels and  
riders in winter snow at  
Abagnar Qi, Inner Mongolia.



Man with  
inflated-goatskin raft at  
Zhongwei, Ningxia Hui region.



Pilgrims  
to the Jokhang Temple,  
Lhasa, Tibet.





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# BARCELONA COMES TO LONDON

Robert Fox sees links between an earlier flowering of the arts in the Catalan capital, to be shown at the Hayward Gallery, and the city's recent renaissance.



**M**iró's  
*Garden with Donkey,*  
from the *Moderna*  
Museet, Stockholm

Both the timing and the title of the Arts Council's big exhibition at the Hayward Gallery in London this winter, "Homage to Barcelona" (1888-1936), contain a choice irony.

Running from November 14 to February 23, it starts in the 10th-anniversary year of the death of General Franco and it will be the principal event in this country marking the 50th anniversary of the Spanish Civil War, whose outcome led to official condemnation of Catalan culture for a generation. Barcelona was the stronghold of the Catalan separatist movement and the main centre of Republican strength. Its fall in January, 1939, led to the Republican government's final surrender to

Franco's Nationalist army.

After years of restrictions, when even speaking Catalan as well as publishing in it invited prosecution, there is an astonishing sense of revival and rebirth in Barcelona and Catalonia today. When Marilyn McCully, organizer of the Hayward exhibition for the Arts Council, first went to Barcelona in 1967, it was almost impossible to find private tuition in Catalan. Yet last year a young American in the city opera told me he could not get a tutor to teach Castilian, the standard literary Spanish. If you take a stroll down the most celebrated of Barcelona's thoroughfares, the grubbily elegant tree-lined Ramblas at the heart of the »»



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Putney and  
Brighton

The  
spires of the Templo de  
la Sagrada Familia,  
Gaudi's unfinished  
masterpiece of the  
1880s.



»→ old city, the sense of Catalan revival and cultural pride is palpable. On the open stalls are books, magazines by the hundred, nearly all in Catalan.

Although Catalan ceased to be an officially permitted language after the Civil War until about the mid 1960s, there are now more than 12,000 books in Catalan in print, two daily newspapers and a host of periodicals. More books are bought and read in Catalonia than in the rest of Spain; and, in keeping with the sociability of the Catalan character, there are more societies, associations and clubs in Catalonia than in the rest of the country, devoted to anything from chess and philosophy to pelota and basketball.

On first encounter, it is hard to find in Barcelona today much of the city in which Christopher Columbus returned from his first voyage to the New World and reported his mission accomplished to the Catholic King Ferdinand and Queen Isabella in 1493, nor even of the city to which the 15-year-old Pablo Ruiz Picasso came with his family to begin his first serious art studies in 1895. Although today probably the most modern and efficient of all the great Mediterranean ports, it suffers from the scars and ailments common to most big European cities, containing as it does (suburbs included) nearly two-thirds of Catalonia's population of six million. In the outskirts unemployment paralyses one-fifth of the potential workforce; and in the inner city between 14 and 16 per cent of the active population is out of work. The abuse of hard drugs is almost out of control and lies behind much of the violent street crime prevalent throughout the city.

The 42-year-old mayor, or *alcalde*, Pasqual Marigal has launched a major campaign against drugs by trying to involve entire communities at the

most local level. "Intensive specialized treatment, with clinics and hospitals such as you use in Britain, is simply beyond our means financially," he told me, Marigal hopes to solve the problem, in part at least, with the most radical urban plan since the mid 19th century.

Depressing though today's urban realities are, the enduring spirit of Barcelona is to be found rather in its peculiarly Catalan blending of commerce and adventure with culture and the *avant-garde*, typified by both Columbus and Picasso. Not that Columbus's discovery of the New World was at first an unalloyed blessing for Catalonia: the monopolies for trade with the Americas went to Seville, and it was only in the reign of Charles III in the 18th century that Catalan merchants were granted full privileges. The fortunes the Catalans then made in the Spanish Empire overseas, from commerce rather than conquest, in Cuba and the Philippines in particular, were to provide investment for new industry and the brilliant burst of artistic activity still referred to as Catalonia's 19th-century *rinocierento*. No other part of Spain was to undergo such genuine industrial revolution: in almost no other part of Europe were merchants and industrialists prepared to patronize such radical developments in the arts. For centuries Catalonia had been politically volatile and this, combined with economic advance, produced a centre of the *avant-garde* to match Paris or Zürich. This is the Barcelona which visitors to the Hayward Gallery exhibition are invited to enjoy (the Spanish car manufacturers Seat are, suitably, sponsoring it).

"I think people should realize how much Picasso actually took from Barcelona, as much as he gave to the place," one of the organizers,



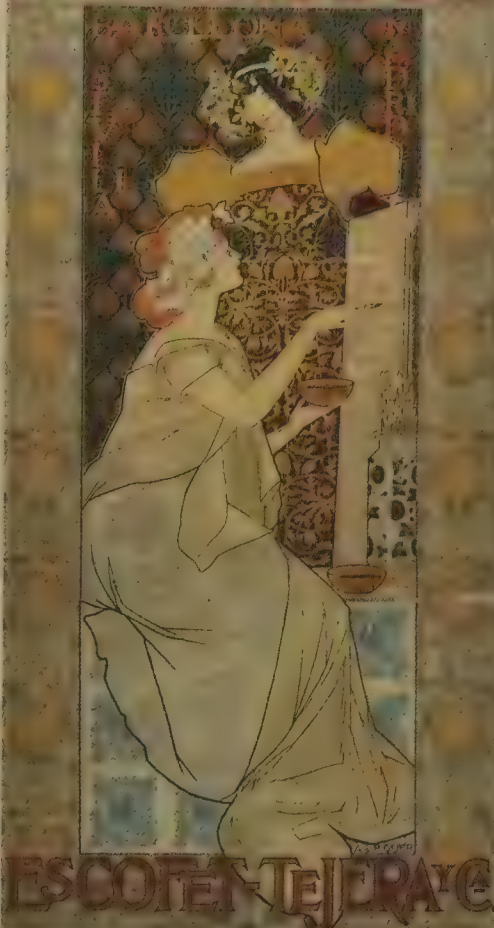


Michael Raeburn, observed in explaining the concept of "Homage to Barcelona". The show is centred on the works of a handful of famous figures—Miró, Dali and Picasso, the architects Antonio Gaudí and Ildefons Cerdà, and their contemporaries. Some undeservedly neglected talents are revealed. The works of painters like Russinyol and Casas will be placed alongside Picasso's portraits of his mother, sister and his lifelong friend and patron Jaime Sabartés. Mies van der Rohe's famous Barcelona chair and his plans of the German Pavilion for the city's 1929 International Exhibition are displayed. So, too, is a realization of part of the interior of Gaudí's unfinished masterpiece begun in the 1880s, the church of the Sagrada Família, whose four spires, part honeycomb, part fungus in stone, are the hallmarks of the Barcelona skyline. One of the three audio-visual programmes is devoted to the most glorious ornate interior of any modern building in Barcelona, the Palau de la Música Catalana (Concert Hall). Built of brick, glass, wood and iron, to the designs of Lluís Domènech i Montaner in 1908, it is regarded as the apogee of architectural Modernism. First impressions of the concert hall are of an Art Nouveau jungle; it is in constant use and its acoustics are impeccable.

The works of composers and performers who would have frequently appeared in the Palau de la Música, such as Albéniz, Falla, Roberto Gerhard and Pablo Casals, form the basis of a series of concerts in London this winter which complement the Hayward show. Unfortunately it is harder to do justice to achievements in music and architecture than to those in painting and sculpture. But many of the objects on display will surprise. They include the original puppets from the shadow puppet theatre at the Els Quatre Gats tavern, a meeting place for *avant-garde* artists and intellectuals at the turn of the century; one of the bombs thrown at the Liceo Opera House; and abundant graphics, posters and prints by the Quatre Gats circle. These should serve to whet the appetite, since they represent, inevitably, only a fraction of what can be seen and enjoyed in Barcelona itself today.

For the discerning walker the old part of the city, from the Barrio Gótico (Gothic Quarter) several blocks west and south, is like an open-air museum and art exhibition. In just over a mile you can see the point where Columbus was received by Ferdinand and Isabella after his first voyage; the flamboyant Gothic cathedral, known as "La Seu" to Catalans, with its rippling bays and ➤➤

## MOSAICOS



**I**nterior of Domènech i Montaner's Palau de la Música Catalana, opened in 1908.

Left, Lithograph, *Mosaicos* Escofet Tejera, c 1902, by Alexandre de Riquer. Museo de Arte Moderno, Barcelona.





**P**icasso's  
*The Soup*, 1903, an oil  
 painting of his early  
 "Blue Period", spent in  
 Barcelona and Paris.  
 Art Gallery of Ontario,  
 Toronto.

»→ apses and its farmyard of an inner courtyard where worshippers mingle with ducks and geese; and some of the finest town houses by Gaudí, on the Paseo de Gracia. Among the museums, two of the most delightful are devoted to Pablo Picasso and Joan Miró. Quite apart from the exhibits, the buildings in which they are housed are of outstanding interest.

The Picasso Museum on the edge of the Barrio Gótico is in a palace built on Roman foundations, which are now revealed through glass panels to the gaze of visitors. The collection itself has been criticized for incompleteness, but there can be few museums devoted to a single artist which are so illuminating about early development, from doodles in schoolboy notebooks to the academic exercises of his early art-student years in nearly every contemporary style: the almost Pre-Raphaelite gaudiness of *First Communion* of 1896 is particularly fine. Such pieces are matched by the early portraits of the artist's mother and sister, followed by sketches and caricatures of Jaime Sabartés, and the stunning figurative portrait of Señora Canals standing alone in a neo-classical salon. Items are still being added to the later sections, for after the Blue Period there is so far little of major interest apart from an elabo-

rate joky commentary on Velázquez's masterpiece *Las Meninas*.

Equally incomplete is the collection of Miró's work at the Fundación Joan Miró, a series of concrete cubes and open terraces overlooking the city from the hill of Montjuïc. Here the collection has just been augmented by a handsome bequest from the artist's widow—so handsome that it is now impossible to find space for the permanent display of Miró's own work, and for visiting shows. The building is to be extended to plans drawn up by Miró's friend, the architect Josep-Lluís Sert, whose own works are to be celebrated at the Hayward.

The hill of Montjuïc, site of the Museo de Arte de Cataluña with its huge display of Catalan Romanesque and Gothic frescos, and the pavilions for the 1929 Exhibition and the abortive 1936 Olympic Games, is the focus of the radical new urban plan now being implemented by the mayor and his chief architectural adviser, Professor Oriel Bohigas. Professor Bohigas is an admirer of the 19th-century town plan drawn up by Ildefons Cerdà, who in turn was a great admirer of Ebenezer Howard, the father of the garden city. The ideals of Cerdà, Professor Bohigas says, were destroyed by 19th-century speculators who extended the suburbs; by Franco's planners

who built the soulless boulevards that still slice through the city; and by the unplanned growth of the outskirts during the population explosion and economic boom of the 1950s and early 60s. Today, according to Professor Bohigas, some of the inner-city districts, like Sants, have more than 18,000 people per square kilometre, making Barcelona the most densely populated city in Europe.

The plan is not to shift inner-city population but to renovate small localities with new and refurbished apartment blocks and houses, squares and parks. Already the old railway station at Sants is being closed, and the old slaughterhouse and jail knocked down to form a new park. As more and more maritime traffic goes to the container port south of Montjuïc, the old port dominated by the monument to Columbus (Barcelona's answer to Nelson's Column) is being changed into a marina and a maze of waterfront cafés, shops and promenades.

The plan's concept is directly influenced by the ideas and achievements now displayed at the Hayward Gallery in London. The mayor, Pasqual Marigal, feels that the plan will be realized in its entirety only if Barcelona is chosen to host the Olympic Games in 1992, also the 500th anniversary of the start of Columbus's

first voyage, which officially ended in Barcelona. The renovation of Montjuïc, the breakdown of the old Francist boulevard plan, the restoration and improvement of residential areas of the inner city and outer suburbs, have been articulated in a glossy publication of Catalonia's application to the International Olympic Committee.

In 1936 Barcelona was to host the Olympics, but the turmoil of the Spanish Republic in the early 30s caused the official site of the Games to be switched to Berlin. The sports hall and stadium were already built and were used for an alternative, leftist, Olympics in 1936 as a protest against the shameless propaganda with which the Nazis exploited the Berlin meeting. The Barcelona games, however, lasted only a few days. At the end of the first week the Civil War had begun, the trade unions in the city had armed themselves, and some of the athletes even stayed on to help form the International Brigades.

Other cities, among them Birmingham, are also bidding for the 1992 Olympics. If such a gathering in Barcelona leads to the implementation of even a part of the mayor's urban plan, it would be a fitting homage to the city's extraordinary artistic and cultural achievements in the hectic period from 1888 to 1936 ○





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# The making of mankind

Richard Leakey describes his latest quest for man's origins and speculates on our evolution from tree-dwelling apes.



I touched down gently in my Cessna on our rather small and rocky landing strip at Nariokotome. It was close to noon on a hot day; the air was visible as I taxied the plane towards the waiting Land-Rover shimmering in the heat haze. Soon we were in camp quite near by. I was returning with Dr Alan Walker, a close friend and colleague of many years, to take up the excavation of a site which in 1981 had yielded the best part of a 1.6 million-year-old skeleton of a *Homo erectus* boy. The skeleton had been found almost by accident when Kamoya Kimeu, another friend and leader of our fossil prospecting team, was walking close to our camp on a rest day. The first discovery had been of two small fragments of skull, the only sign of the specimen lying on a boulder-strewn river bank. We later recovered most of a skeleton with the important exceptions of the hands, feet and the bones of the lower arm. We hoped to find these in our second season of excavations this August and September.

On our arrival at camp, Kamoya met us with the news that a different site near by had yielded two fragments of another skull. It was almost an exact replay of the circumstances in 1981 and we began at once to plan the sieving and excavation of the second site.

Although we do not expect any great surprises, any new fossils of our ancestors will help to flesh out the details of our evolutionary story, which is now fairly well known for the period between two and one million years ago. Our expedition, based on the Nariokotome river on the western shore of Lake Turkana, will also search fossil-bearing strata that are between two million and four million years old in the hope that new fossil evidence will be found. There are some major questions to which I would like to find answers, and the best way is to locate new fossil material in the field.

Since 1968 I have headed a multidisciplinary team of researchers working in an area known as Koobi

Fora to the east of Lake Turkana in northern Kenya. The project is run by the National Museums of Kenya and has involved experts in archaeology, geology, palaeontology and a host of other related sciences relevant to our attempts to document the past. We have recovered remains of some 220 fossil hominids together with more than 10,000 fossils of about 120 species of African mammals. Thousands upon thousands of fossil snails tell a remarkable evolutionary story of their own and Koobi Fora has also yielded a fine collection of archaeological objects recovered from living sites that span a period from about 1.9 million years ago to the present.

In the past few years I have turned my attention to the western shore of Lake Turkana. Our work at Koobi Fora may not be complete, but if we are to find dramatic new evidence the time has come to search elsewhere. At Koobi Fora, the main part of the story lies between strata that range from two million to one



A two-million-year-old skull of the species *Homo habilis*, left, and a remarkably complete skeleton of a *Homo erectus* boy of some 1.6 million years ago, both found around Lake Turkana in northern Kenya.

million years in age. Deposits of an earlier period in which we could hope to locate fossils of our earliest ancestors are not well represented on the east side of the lake, but on the west it is a different story. I am especially keen to fill in many details about human evolution between two million and four million years ago. Over the next few years we are confident that our efforts will be rewarded; thereafter our attention can be concentrated on the period before four million years ago, when our human ancestors first appeared. The importance of this is best understood by taking a broader view of the present state of the science.

Humans are everywhere on this planet, and our cultural diversity is in itself a testimony to the extraordinary nature of our species. For an appreciation of our origins we must look to prehistory; the



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⇒ Archaeological, record, and ultimately to the geological and fossil record itself. The earliest record of our own kind of human, the modern form of *Homo sapiens*, is only some 40,000 years old. But the species is much older and there is now sound evidence for *Homo sapiens* as far back as some 120,000 years. Some experts consider 200,000 years as the approximate date of the first appearance of the truly large-brained *Homo sapiens*, as distinct from the earlier and slightly less advanced *Homo erectus*. It is not particularly helpful to debate precise dates, especially when it is increasingly obvious that an advanced or late *Homo erectus* is the same thing as an early *Homo sapiens*. In my opinion, this distinction exists only in the minds of modern anthropologists. What is of interest is that there was a very wide dispersal of these people, from whom the major groups of present-day people can trace their own immediate prehistory.

*Homo erectus* was a species similar to ourselves, but with a smaller and less developed brain. These people are perhaps best remembered by the terms Java Man or Peking Man, although it is established that they originated in Africa more than one and a half million years ago. It seems that *Homo erectus* emerged in Africa and, with the refinement of technological skills, was able to move beyond that continent, eventually to populate the warmer parts of Europe, Asia and the Far East. This phase of human development has left evidence in the characteristic stone implements: the axes and cleavers of the so-called Acheulean tradition. It is interesting that the first stone tools to be found outside the African continent are those that can be associated with *Homo erectus* and are less than 1.2 million years old. In Africa the antiquity of culture evidenced by tools goes back further than two million years.

A particularly important question is that of the origin or ancestor of *Homo erectus*, who has not yet been traced earlier than 1.7 million years. There is a good candidate, known as *Homo habilis*, who is well represented in the East African sites. This type dates back to more than two million years and is the earliest bipedal primate with an expanded and more complex brain. Current evidence suggests that the initial selection for an expanded brain, associated perhaps with a more complex pattern of behaviour, dates to some time around 2.5 million years—which partly explains my interest in working the sites to the west of Lake Turkana where strata of this age are so well exposed.

At present the earliest record of stone implements is put at about 2.2 million years. There has to be a beginning and it is an exciting prospect to document the very earliest record of that uniquely human attribute—technology. Again, I have high hopes for some sites on the west side of Lake Turkana. Tool-making and tool-use are related but different issues and tool-use is certainly not a feature unique to our kind. I feel that the manufacture of a tool from a piece of stone requires the maker to be able to "see" the finished object beforehand. If this is correct, it is simple abstraction and that is surely the product of a brain more complex than that found in non-human primates as we know them.

If we leave aside the evidence for our forbears as large-brained, intelligent hominids, the story goes back even further. The fossil record includes hominids that are essentially bipedal apes, lacking the larger brain. This group is generally called the australopithecines and their main importance is that they are bipedal, a form of locomotion unique within the primates. I believe that the beginning of hominid evolution relates to the initial change from four-legged to two-legged posture. The freeing of the hands from the function of support was a singular and significant event. Frustratingly, we do not know when it took place.

There is evidence for two-legged primate locomotion from about 3.75 million years ago, represented by superbly preserved footprints uncovered in volcanic ash in Tanzania at a site known as Laetoli. This very early age for bipedality indicates that we shall have to look earlier still for the beginnings of this evolutionary step. Everyone concerned with the study of our origins would probably agree that this is one of the most important unresolved areas for future research. There are plenty of theories, but evidence is limited.

As we follow the fossil record back in time, we find that there are no longer bipedal apes but simply apes, well adapted to a life in the forest. Our earliest ancestors can be portrayed as tree-dwelling apes. But they are not chimpanzees; these animals have their own evolutionary story and it is probably as long and complex as ours.

Now we need to know why a successful ape took up a completely new approach to life in which a shift to bipedal locomotion was to be advantageous. When and where in Africa did this happen and in response to what pressures? If this can be determined, many other questions can be considered too. The understanding of a species in relation to its habitat is crucial and the multi-discipline approach is vital.

With a knowledge of our past we can perhaps gain a new perspective of ourselves and our place on this planet.

Richard Leakey is an organizer of The Human Story, an exhibition at the Commonwealth Institute from November 21 to February 23.



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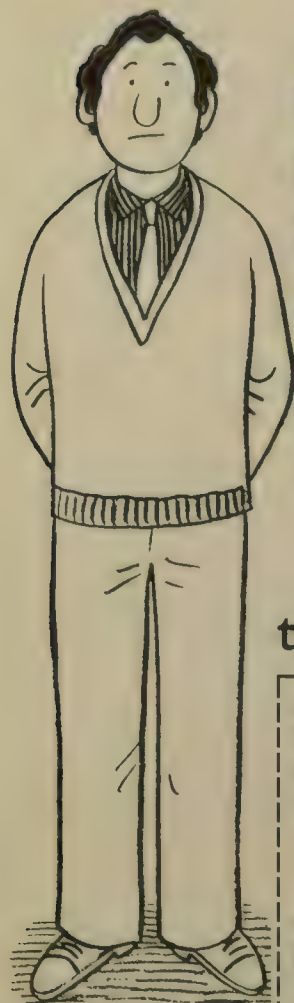
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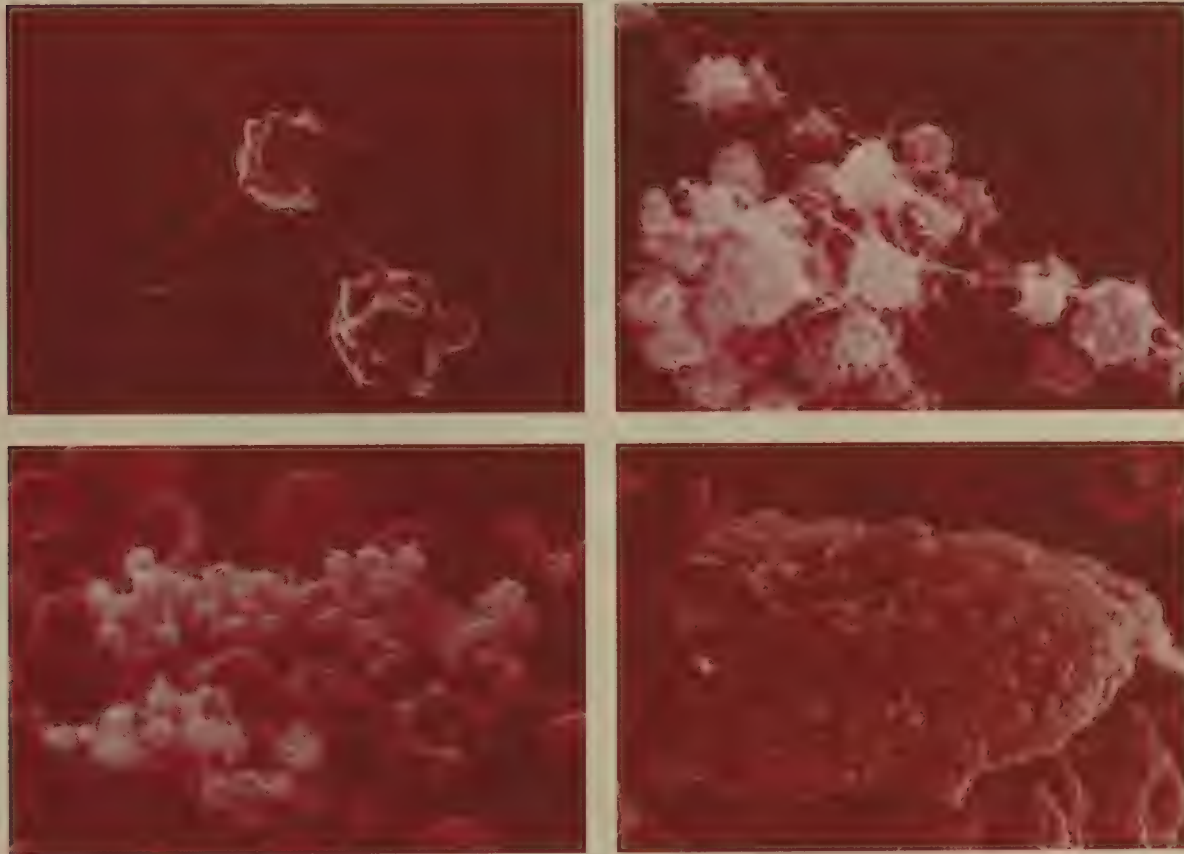
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# KEEPING OUR ARTERIES CLEAN

Sir John Vane won the 1982 Nobel prize for medicine for his joint discovery of prostacyclin, which helps combat atherosclerosis, the obstruction of blood flow inside fatty arteries. Here he examines the causes of the disease and its effects.



**Platelets clump together inside a blood vessel to form a thrombus.**

Our bodies are wondrous things, containing, as they do, lungs to give us oxygen, stomach and intestines to take in the nutrition that we need for energy and growth, liver to process further the absorbed elements of the food, kidneys to excrete waste products, muscles to move us about and a heart to circulate our blood. All of these organs are easily recognizable as separate parts but there are others, like the skin, that are more amorphous. Even the cells that line the blood vessels (the endothelial cells) can be regarded as an organ with several different functions, but that is a different story.

As well as all these organs, there are many hundreds of other systems, orchestrated into a living and working whole by nervous control from the brain and spinal cord, and chemically by secretions from glands such as the thyroid, the pancreas and the

adrenals. Bodies are like a civilized community, with the nervous system acting as a telephone network, a fast system of communication to tell our muscles to contract or to speed up the heart. The blood in circulation provides not only the transport but also the ventilation, drainage and cooling systems. Indeed, the circulation of blood is a most important connexion between the different organs, carrying oxygen and energy to the tissues and taking away the waste products to be dealt with by the kidneys. In addition, the blood carries out the functions of the post office, delivering the secretions of the glands, called hormones or chemical messengers, to all parts of the body. These hormones include insulin to break down sugar and adrenalin to increase blood flow but as the mail is a much slower system than the telephone, so the blood functions

more slowly than the nervous system.

All of this knowledge can be found in great detail in modern textbooks and today we tend to take it for granted. But every single fact that we now know has had to be discovered by careful and detailed observation and experiment over the centuries. We know that blood circulates, pumped full of oxygen by the left part of the heart through the arteries to the tissues, and is returned emptied of oxygen through the veins to the right side of the heart to be sent once more through the lungs. Yet it was only 350 years ago that William Harvey discovered that blood circulates rather than ebbing and flowing like a tide.

The blood in circulation has developed a self-sealing mechanism to prevent leakage from any damaged tubes which is one of the body's most important defence mechan-

isms, for without it we would bleed to death after the merest scratch. It is brought about by platelets, the tiniest cells in the blood, which our bone marrows are continuously pouring into the circulation. Each drop of blood contains 10 million platelets, and in our total blood volume we have 1,500,000 million of these little cells. Their life in the bloodstream is short and if they have not been called to action within eight days, they die and are cleared from the system by scavenger cells.

As soon as blood starts leaking from a wound the platelets stick to the edges and begin to clump together to form a scab. To do this, they have to receive a chemical message which tells them to stick to everything including each other, and as the blood oozes out, so the platelets clump at a rate of some 5,000 a second, accumulating on to the»→



»→ cut edges and on to each other to form a thrombus. Each platelet carries within it an abundance of the same chemical messengers which start the process of clumping, and as they stick they release more messengers to call in yet more platelets. Usually, bleeding stops within minutes and the platelet thrombus is then consolidated and toughened by the second mechanism which covers it with fibrous strands (fibrin), the whole process being referred to loosely as blood clotting.

Clearly, the platelets are exquisitely sensitive and are always ready to unite to preserve the blood within the circulation. They bind together and to almost any surface (even glass) *except* to the inside of a healthy vessel. There is a carpet of endothelial cells which line the insides of blood vessels and in healthy undamaged vessels, platelets (or for that matter, any other blood cell) do not stick to them. Yet we know that platelets are involved in the build-up of plaques or fibrous lesions which, by obstructing the arteries, can lead to heart attacks or strokes. This overall disease process, called atherosclerosis, can also clog the arteries to the legs, leading to poor blood-flow, pain, ulceration and, when severe, to gangrene and the need for surgical amputation.

How do we study a disease affecting the insides of arteries which may take 70 years to develop fully? So far, most of our knowledge has been gleaned from careful microscopic and biochemical study of tissue samples taken from people under surgery (for instance, during coronary artery bypass operations) or after death. New "non-invasive" techniques are being developed to visualize the heart and the insides of arteries. One, based upon nuclear magnetic resonance or NMR, puts the patient inside an enormous magnetic field in order to excite in a harmless way particular atoms in the body. The pattern of excitation is fed through a roomful of powerful computers and ends up as a picture (like an X-ray) of that part of the body being studied, on a television screen. Enormous progress in the clarity and detail of such pictures has been made in the last few years and it will not be long before an atherosclerotic plaque partly obstructing a blood vessel can be displayed. However, the growth of such plaques is usually very slow and to study the development process in detail other techniques are needed.

Two models have been studied extensively. The first arises in a rare human disease, in which there is an inborn error in cholesterol metabolism which leads to extraordinarily high levels of this fat (hypercholesterolaemia) in the blood. Patients with this disease have rampant atherosclerosis leading to heart attacks and other thrombotic disorders as early as the age of two. Indeed, this



**The damage caused by atherosclerosis: top, thrombus in the apex of the heart of a 62-year-old male, a heavy smoker, overweight, and under stress, who died; above, surfaces such as this artificial aortic valve encourage thrombus formation.**

disease has provided the strongest evidence that a high level of cholesterol in the blood is a risk factor for heart attacks.

The other model feeds a diet high in cholesterol to animals in order to mimic the disease. Over a period of months the animals' blood vessels become fatty and atherosclerotic lesions appear.

From studies of this kind, a complex picture has been built up which suggests that atherosclerosis can be initiated by injury to the endothelial cells, which leads to a trapping of cholesterol under them. Circulating scavenger cells (macrophages), constantly on the alert to remove unwanted substances, penetrate the endothelial cell lining in order to remove the misplaced cholesterol. However, some of these cells become so engorged with fat that they can no longer move. They accumulate to become fatty streaks, the first signs of arterial atherosclerosis. These in turn lead to the scaling off of the endothelial cells. The blood platelets recognize this as an injury which they have to repair, but in plating the damaged area they also release a growth-stimulating factor

which leads to a proliferation of the muscle cells of the artery. In this way, the fatty streak begins to grow into a larger plaque consisting of engorged scavenger cells, newly grown muscle cells and platelets, and as it grows, so the lumen of, or space within, the artery is narrowed. The cholesterol starts to crystallize out, because the scavenger cells have died, and there is also calcification. This is why the disease is called "hardening of the arteries".

Arteries are particularly vulnerable to this slow process of plaque formation, especially at junctions where the blood flow is turbulent. But sometimes the plaque suddenly ruptures, and then very rapidly platelets accumulate on the roughened surface and form a thrombus which completely blocks the artery. In the heart this would lead to a "coronary" and in the brain to a stroke.

For decades many scientists working on the circulation have been asking the wrong question. Instead of asking, "Why do platelets sometimes stick to the walls of arteries and cause heart attacks?" they should have been asking, "Why do platelets *not* stick to the walls of

healthy arteries?". Of course, the inner lining of blood vessels does have physical properties which help to prevent the platelets from sticking to them, but within the last 10 years we have come to a much better understanding of how arteries keep themselves clean.

It turns out that the endothelial cells produce a potent chemical belonging to a family of substances called prostaglandins (so named because they were first discovered some 50 years ago in seminal fluid and were thought to be made by the prostate gland). When discovered in 1976 this new prostaglandin was named prostacyclin. Its most dramatic biological properties are to prevent platelets from sticking together and to cause blood vessels to open up. This, then, is how we keep our arteries clean; the endothelial cells make prostacyclin which prevents platelets and other cells from sticking to them. Incidentally, but importantly, prostacyclin also speeds up the breakdown of cholesterol.

Thus atherosclerosis may result from a deficiency of prostacyclin production, just as diabetes is caused by a lack of insulin—a hypothesis which has gained a lot of support over the last few years. Atherosclerotic plaques, in contrast to the endothelial cells, do not make prostacyclin, and feeding the high-fat diet to animals reduces the capacity of their blood vessels to make prostacyclin. Conditions which tend to accelerate plaque formation, such as diabetes or smoking, are also associated with decreased prostacyclin production by blood vessels.

Furthermore, rancid fats (called lipid peroxides) reduce prostacyclin production and these are found in fatty streaks, perhaps in this way promoting the formation of plaques. Prostacyclin production by blood vessels also gradually reduces as we get older, perhaps due to the presence of lipid peroxides.

The discovery of prostacyclin has stimulated an enormous amount of research around the world to try to determine its importance in keeping blood vessels clean. The drug industry has also taken a strong interest in prostacyclin, for if a lack of it leads to atherosclerosis, perhaps prostacyclin or a synthesized chemical with the same properties may be beneficial in the disease. Indeed, there are many clinical trials in progress to find out whether prostacyclin has a beneficial effect in several different cardiovascular diseases. Prostacyclin itself is rather cumbersome to use, for it has to be given intravenously, but a chemical like it which can be taken by mouth could well provide a major advance in the treatment of atherosclerosis. Almost certainly one will be found but still each of us can help our bodies to keep our arteries clean by not smoking, watching our cholesterol intake and taking regular exercise ○

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## BERMONDSEY



There are two markets in Bermondsey, and they operate alongside each other in and around Bermondsey Square, SE1. The first is a small general street market and the second, much better known although comparatively new to the area, is the huge and bustling antiques market that does most of its business soon after dawn every Friday. This is the New Caledonian Market which moved here after the Second World War from its original site on Copenhagen Fields in Islington.

The Islington market was part of the Metropolitan Cattle Market, which opened in 1855. Live-stock were sold on Mondays and Thursdays, and on Fridays the empty pens were taken over by pedlars dealing in *bric-à-brac* and junk. As the

interest in antiques began to quicken early in this century the Caledonian Market grew in importance. In the 1930s there were more than 2,000 stalls on most Fridays, patronized by dealers and tens of thousands of bargain hunters. The market was closed during the war and reopened on its present site, where Bermondsey Abbey stood until it was pulled down in the reign of Henry VIII, in 1949.

The New Caledonian Market opens at 7am every Friday, but much of its business is done between dealers long before its official opening time. Members of the public are also welcomed at whatever time they care to get there. Stalls are put up around the square as well as in some of the

surrounding buildings, such as the one that calls itself the Bermondsey Antique Market. A great variety of antiques is on display, together with many other objects which should not be accorded the dignity of that description, and most of the goods are jumbled together on stalls that make no pretence of discrimination. There are always likely to be bargains for those who know what they are looking for, and are able to get themselves out of bed in time.

The general street market, which deals mostly in fresh food and household goods, opens much later than the antiques market, and is altogether less frenzied.

JAMES BISHOP



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# P

## IGGOTT:

### the triumphs and the setbacks

BY JULIAN WILSON

**L**ester Piggott was born to be a winner. While the McEnroes, Georgie Bests and Jimmy Whites may wilt or fray under the pressure of success, Piggott, 50 on November 5, remains the cool, self-disciplined professional.

From the age of four when he sat on his first pony—a little New Forest fire-brand appropriately named *Brandy*—Piggott has spent 350 days a year in the company of horses. His father, grandfather and uncles were all jockeys. His mother, Iris Rickaby (from another famous racing dynasty) won the Newmarket Town Plate in 1928—then the only race open to women riders. Iris's father, brother and nephew were all jockeys. At the age of seven Lester was riding a racehorse, and at 12 his father Keith applied for his apprentice jockey's licence.

On August 18, 1948—over 37 years ago—Lester rode the first of his 5,000-odd winners on a horse called *The Chase* in a selling handicap at Haydock Park. *The Chase* carried 6st 9lb—and by no means all of that was Master Piggott!

Lester's father was a hard taskmaster. "He knew his stuff and I tried to please him because I knew he knew his stuff," Lester once said. "I wanted to be good and I was ready to take it from him." Many onlookers felt, however, that Keith Piggott was



When the flat racing season ends on November 9 the champion, who won his first race in 1948, will retire at the age of 50.

unduly hard on his son, encouraging him to run before he could walk. Nowadays 16 is the minimum age for race jockeys, but Lester was Champion Apprentice at 14, with 52 winners from 404 rides.

At 15 he had his first ride in the Derby (on the erratic *Zuccherò*, who was left at the start); the following year he rode *Gay Time* into second place behind Charlie Smirke on *Tulyar*. Lester has always felt that he should have won that race. First, *Gay Time* pulled off a plate in the paddock and had to be re-shod. Lester went alone to the start after the others and by the off *Gay Time* was in a muck sweat. In a field of 33, Lester was forced to come wide, and lost valuable ground. Even so, he had a winning chance a furlong from home, only for *Tulyar*, ridden with brilliant cunning by Smirke, to move away from the rails and come close enough to *Gay Time* to cause him to break his stride. *Tulyar* won by three parts of a length. As Piggott tried to pull up after the post, *Gay Time* collided with the rails, fell on his head, threw Lester and galloped off to Epsom Town.

Lester was determined to object to the winner, but not only did *Gay Time's* owner consider it unsporting, in addition the Clerk of the Scales informed him that, after the 20 minutes' delay while the horse ➤➤➤

*John McDonald*





John Pigott winning the Scarborough  
Stakes on Almont Stacey.  
Irina Silver Caithen and Paul Eddery  
at Doncaster in September.





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→ was caught, it was too late.

It took Lester two years to gain his revenge. *Never Say Die* was a little-considered 33 to 1 shot in the Derby of 1954. His three-year-old form was indifferent and Piggott had hoped for a better ride. The horse's veteran trainer, Joe Lawson, had tried to book more than one jockey without success and it was only days before Epsom that Lawson told Keith Piggott he wanted his son to ride. Keith said nothing to Lester until the day of the race. "Oh, by the way," he said casually at breakfast, "Joe Lawson wants you to ride *Never Say Die* in the Derby." The ploy worked. Lester had slept well and was ice-cool. He rode like a veteran and at 18 became the youngest winning rider of the Blue Riband. Afterwards, he infuriated the world's Press by saying: "It's just another race..."

Two weeks later a damning sentence changed his life: "You are suspended from riding for six months, and if you wish to continue working in stables, you will be apprenticed to a trainer other than your father."

Lester had first incurred the wrath of the Stewards when he was 14, earning two cautions and a short suspension for injudicious riding in the summer of 1950. In October he was suspended for the rest of the season.

Piggott was young, brash, brave and determined to give as good as he got from the older jockeys. They, in turn, considered his riding to be dangerously reckless.

The volcano erupted in the King Edward VII Stakes at Royal Ascot in June, 1954. Piggott, ironically, was riding his Derby winner *Never Say Die*. It was a rough, tough, unsatisfactory race, eventually won by Gordon Richards on *Rashleigh*. At first the Stewards objected to *Rashleigh*, but having heard the evidence of the other jockeys, they turned their attention to Piggott and *Never Say Die*. Richards and his senior colleagues claimed that Lester had barged his way out of a pocket in a reckless fashion.

Lester was suspended for the remainder of the Royal Meeting and reported to the Stewards of the Jockey Club. Two weeks later he faced the Stewards, headed by Sir Humphrey de Trafford, at Cavendish Square. The Stewards announced that they had "... taken notice of his dangerous and erratic riding both this season and in previous seasons and that in spite of continuous warnings he had continued to show complete disregard for the Rules of Racing and the safety of other jockeys."

Piggott's jockey's licence was withdrawn and would not be renewed until he had spent six months in a stable other than his father's. He was sent to Newmarket to work in the stables of the respected and authoritarian Jack Jarvis, whose patrons included several

Jockey Club members at the time. The stable jockey was Lester's cousin Bill Rickaby, and Lester eventually boarded with Bill's mother "Squiff".

In his autobiography, *First to Finish*, Bill Rickaby recalls the battle of wits that constitutes living with Lester, recounting how his mother once said: "Do you know, Bill, I think Lester is mending his ways? He bought me a lovely bunch of flowers today."

Later Bill's mother rang back feeling slightly less pleased. "You'll never guess, Lester's taken the cost of the flowers out of his rent!"

Lester was morose and moody. But chance was to lend a helping hand. At Sandown in July, 1954 a heavy fall forced Sir Gordon Richards, 26 times the champion jockey, and the finest ambassador that racing has known, into retirement; so Noel Murless, who had recently moved to Warren Place, Newmarket and was now one of Britain's top trainers, was seeking a new stable jockey. After three unsuccessful approaches to other candidates, Murless summoned the youthful apprentice to Warren Place.

So began one of the most successful partnerships in the history of racing. Murless, already the leading trainer in 1948, was to become the top trainer in four years out of five between 1957 and 61, and a further four times subsequently. Piggott, the man they had said would never be Champion Jockey because of his weight, was to disprove the pundits in eight successive years. More important, with Murless he was to lay the foundations for his record-breaking total of 29 Classic wins.

Piggott's suspension was lifted on October 4. *Never Say Die* had won the St Leger by 12 lengths ridden by Charlie Smirke. Lester's share, had he been riding, would have been 10 per cent of £13,272. The Establishment felt that the young tearaway had been punished enough.

So began the Murless years. On the brilliant but unsound *Crepello*, Piggott won the 1957 Derby with ease, beating Vincent O'Brien's runner *Ballymoss*, who was later to win the St Leger and Prix de l'Arc de Triomphe. Two days later he won his first Oaks on the Royal filly *Carrozza*. It was, according to both Sir Noel Murless and Sir Gordon Richards, the finest ride of his career.

There were great triumphs — and a striking defeat — on the brilliant but quirky *Petite Etoile*. Piggott and the enigmatic filly seemed to work in perfect harmony. But her defeat by *Aggressor* in the 1960 King George VI and Queen Elizabeth Stakes prompted more discussion than any of her wins. Many racegoers thought Piggott had misjudged the race and given the filly too much to do. On her return, Noel Murless remarked: "She's only a racehorse—not a machine."





Lester Piggott aged 13, below, after his first winning race in August, 1948. Spurred on by ambition, he was to encounter many early triumphs and defeats, such as a first Derby win, above left, on *Never Say Die* at Epsom in June, 1954 and, above right, a dramatic fall from *Barbary Pirate* at Brighton 100 yards from the finish in August, 1960.



KESTONE

Recently, however, the great Australian jockey Scobie Breasley claimed in his autobiography, *Scobie—A Lifetime in Racing*, that he had purposely impeded Lester and held him tight on the rails, to settle a grudge. *Petite Etoile*, starting at 5 to 2 on, was beaten by half a length. Typically, Lester said nothing to or about Breasley.

1960 was the year of Piggott's first jockey's title. Ten more were to follow, from 1964 to 71 and 1981 to 82. His total of 188 winners in 1982 at the age of 46 was the second largest of his entire career.

In 1960, the year he married Susan Armstrong, he won the Derby and the St Leger on *St Paddy*. Remarkably, this success prompted the parsimonious Piggott to give his stable lad who had also looked after *Carrozza*, a present of £300 in cash, a gesture so uncharacteristically generous that few people believe he really made it.

The split between Piggott and Noel Murless came in 1966, when Piggott made it clear that he wanted to be stable jockey on his own terms: if he wanted to ride a horse in a big race for another stable, he should be allowed to do so. To a man of Murless's status and standards, that was unacceptable.

So began Piggott's freelance career. At the time it was considered unthinkable for a champion jockey to become a freelance, and in some respects the criticisms were justified. His total of 191 winners in 1966 was his largest. The following season as a freelance it dropped to 117.

But now Piggott was able to forge

his liaison with Vincent O'Brien—a partnership that reaped its reward in 1968.

Reviewing his career, Lester will probably conclude that *Sir Ivor* was his favourite horse, and nothing he did was more spectacular than his victory on him in the 1968 Derby.

Lester waited and waited. At 240 yards from the finish, *Connaught* and *Sandy Barclay* had gone lengths clear. At last Lester made his move and *Sir Ivor*, in a brilliant spurt, made up three lengths within 100 yards. He struck the front 50 yards from home and won, going away by one

and a half lengths. It was the most devastating thrust anyone could remember in the Derby.

Within two years, remarkably, Vincent O'Brien produced another champion, *Nijinsky*, perhaps superior at his best to *Sir Ivor*. *Nijinsky*, became the first horse to win the Triple Crown (2,000 Guineas, Derby, St Leger) for 35 years—the Derby in the fastest time since 1936, and remained unbeaten until his 12th race, the Prix de l'Arc de Triomphe, one of Piggott's two most controversial races.

Today, 15 years later, O'Brien still blames Piggott for the colt's defeat. The truth is that after a long season broken only by virulent attacks of ringworm, *Nijinsky* was no longer mentally, and probably physically, his former self. He was beaten by a head by the French colt *Sassafras* (Yves St Martin), having struck the front 100 yards from the finish. O'Brien, refusing to accept that *Nijinsky* had been beaten on merit, ran the horse again in the Champion Stakes two weeks later. Starting at 11 to 4 on, *Nijinsky* again found nothing under the whip, and was beaten by a length and a half by *Lorenzaccio*.

Piggott and O'Brien enjoyed a decade of almost uninterrupted success... *Roberto*, *The Minstrel* and *Alleged* all became multi-million dollar stallions after spectacular racing careers.

The financial contribution of Robert Sangster in the mid 70s enabled O'Brien to buy the choicest yearlings at America's top sales. The partnership lasted until September 4, 1980, two months before ➤➤





GERRY CRANHAM

»→ Piggott's 45th birthday. The contract was not renewed "by mutual consent". "Piggott Sacked," the tabloid headlines screamed.

In recent years Piggott has survived three falls which would have ended most careers. The first was at Epsom on June 4, 1977. Riding *Durtal* on the way to post for the Oaks, Piggott was thrown and dragged by his panic-stricken mount, as she attempted to bolt and jump a rail. Piggott was badly shaken, and was lucky to escape serious injury. Typically, he rode in the final two races and won the last.

Then on April 23, 1981, again at Epsom, his mount *Winsor Boy* somehow wriggled under the front of the stalls, taking Lester with him. The jockey was almost torn apart. His ear hung loose and needed several stitches, while the muscles of his back were scraped and brutally wrenched. *Winsor Boy* broke his back and was destroyed. Lester was described as "seriously injured", and many doubted if he would ride again. Yet a week later, his injuries frozen by pain-killing injections, he drove the filly *Fairy Footsteps* to a dramatic neck victory in the 1,000 Guineas. Only once have I seen him more emotionally overcome, on the day of his record-breaking 28th Classic success on *Commanche Run* in the 1984 St Leger.

Five weeks earlier, he had suffered his most damaging fall since breaking his left leg at Lingfield in 1952. Riding a selling plater called *Royal Octave* at Yarmouth, he was starting to pull up while passing the post when the saddle slipped, dragging

Piggott, the champion jockey, below, and above, winning the St Leger at Doncaster in 1970 on *Nijinsky* one of his outstanding mounts.



TONY DUFFY/ALLSPORT

Lester with it on the horse's off-side. As at Epsom, he was strung up by his right stirrup and dragged for almost 50 yards beneath the flailing feet of the frightened two-year-old. After a long ordeal, his foot came free and he was rushed to hospital. Typically, he forbade the hospital to issue a

communiqué and discharged himself overnight. It became known, however, that he had dislodged a small piece of bone in his hip, as well as suffering other superficial injuries.

The fall took place on August 8. On September 1 he was passed fit to ride. The St Leger was two weeks off.

Piggott used his ruthlessness to secure the St Leger favourite *Commanche Run* as his mount. The horse was to have been ridden by Luca Cumani's stable jockey, the likeable American Darrel McHargue, but was owned by a friend of Piggott's, the wealthy Singapore-based owner and trainer Ivan Allan. For two weeks before the race Allan was subjected to calls from Piggott, ending with a plaintive *cri de coeur*—"Listen you've got to let me ride him, it means a lot to me!" He had his way. Perhaps only Piggott would have won on that horse. Certainly there has seldom if ever been a more ruthlessly determined or durable sportsman. For Darrel McHargue the disloyalty and insult were too much to bear. The following month he returned for good to America.

What devil has driven Piggott on? For 30 years most people have believed that his desire for and admiration of professional wealth has been his prime motivation.

More recently others have believed that the pursuit of records has been almost as important. For whatever motive he has starved his body and contained his frame at 2 stone less than his natural weight for almost 30 years. "If you like racing more than anything else it's easier to give up things," he once said. He gave up food, drink, normal social behaviour and normal relaxation.

His racing diet was as follows: Breakfast—boiled egg, slice of toast, black coffee (if "doing light", no egg). Lunch—nothing. Tea—bar of chocolate. Dinner—steak or grilled fish.

During the racing season Piggott might drink two small bottles of Coca-Cola, or half a cup of tea. Occasionally, he might sip at a gin and tonic in the evening. Since the early 60s this diet has kept Lester's weight at around 8st 5lb for 12 months a year; smoking 1,200 cigars a year has helped.

"It's not the winning—it's the wanting to win that's important," he once said. Yet why should he drive himself on when already a multi-millionaire?

Piggott's money has always been well invested world-wide. He has dealt in bloodstock and breeding companies; share-holdings; gold; property; aviation, and other sectors. The extent of his wealth is not known. In the 70s he built his impressive Newmarket stable block and modern luxury bungalow. Even if he fails as a racehorse trainer, his property assets will provide a cushion for the rest of his life. Piggott need not fear the fate of many great racing names—ending up old with no money.

What Lester Piggott does fear is any future failure: he is too used to being a winner ○

Julian Wilson's book *Lester Piggott: The Pictorial Biography* has just been published by Macdonald Queen Anne Press, price £12.95.



# New models at Motorfair

Stuart Marshall reviews Motorfair 85 and describes the new models that were launched there

The Gadarene rush to buy new cars with the first C registrations has come and gone. London's fourth Motorfair at Earls Court may have given some of the August car buyers cause for thought. On display were a glittering selection of new models, many of which had not been made public, or at least were not available in Britain, when the C registration cars gave their owners a few brief moments of glory. They may be regretting their haste.

The large number of new cars that were held back for Motorfair is the surest indication of the event's rise in international status. It can never really rival the vast all-things-to-all-people biennial motor shows like those held at Frankfurt and Birmingham—but does it want to? Motorfair attracts car buyers exclusively. It is all about motoring, whereas the big automotive industry shows are about car manufacture as much as the cars themselves.

Among the new cars that British motorists had a first chance of seeing on home ground were the luxury Saab 9000 and Lancia Thema, the Mercedes W124 range of executive saloons, no fewer than five new Porsches, Ford's Eltec car of the future, the new Mazda 323 family cars and Volvo's long-awaited 760 estate. Hyundai of the Republic of Korea chose Motorfair for the world-wide launch of its new front-wheel-driven Pony hatchback.

Alfa Romeo displayed its best range of cars for years, among them an "on demand" four-wheel drive version of the 33 estate. All Audi models, from the 90 saloon to the extremely potent 200 saloon and estate, may now be had with a permanent four-wheel drive system.

Austin-Rover Group startled



**The mid-sized Mercedes-Benz saloon, the possible Car of the Year of 1986.**

Frankfurt show-goers with an MG concept car that will never be built, but is saving its important Project XX saloon (described last month) for announcement next year. Even so, Britain's only surviving volume car maker had a line-up of attractive cars at Earls Court.

BMW has replaced its 323i with a larger engined 325i. This 134 mph sporting saloon made its British debut at Motorfair. A four-wheel drive 3-series BMW will go on sale next year—again, it was unveiled at Frankfurt in September.

Citroën has face-lifted its big CX models for 1986 and added an estate car to the BX range, which is set fair to becoming its best-selling and most successful mid sized car, not least

because its servicing requirements are minimal and it promises to have a high retained value. For value among small diesel cars, the Visa 17D has no rival.

Daihatsu, aware that many 4x4 utility vehicle drivers are seeking road-going comfort as much as cross-country capability, has dressed-up its Fourtrak to suit active sport enthusiasts such as hang-gliders and wind-surfers.

The Fiat Uno Turbo has an astonishing maximum speed of at least 120 mph from an engine of only 1.3 litres' capacity, and the newly introduced Regata diesel offers great economy with a high specification interior.

Ford is giving Audi a run for its

money with four-wheel driven versions of the Sierra and new Granada, which bias the power split towards the rear wheels to give owners the kind of handling they have become used to, although with much greater traction in wet and snowy weather.

Honda's high-quality Accord and Prelude were seen for the first time with the new 2 litre, 12 valve engine replacing the 1.8 litre unit. And Hyundai has turned to front-wheel drive at last. Its latest Pony, which replaces a car looking like a sharp-edged Morris Marina, is of classic European layout, a transverse engine driving the front wheels ➤➤➤



**Left, the Renault 25 V6 Turbo offers luxury and very high performance. Right, the Celica 2.0 GT coupé is the latest front-wheel-driven model from Toyota.**



## 1986 CALENDAR

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Thursday	3 10 17 24 31	7 14 21 28	4 11 18 25
Friday	4 11 18 25	1 8 15 22 29	5 12 19 26
Saturday	5 12 19 26	2 9 16 23 30	6 13 20 27
Sunday	6 13 20 27	3 10 17 24 31	7 14 21 28

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through a five-speed gearbox. The price of the model, as ever, is attractively low.

Jaguar, while awaiting the introduction of the XJ-40 (now rumoured for the Birmingham Show of 1986) has revamped its present models internally and added a V12-engined XJ-S Cabriolet to its coupé range.

Lancia's highest hopes ride on the new Thema luxury saloon, which is aimed at senior executives, while the Y10, an endearing little stub-tailed hatchback, is for the affluent young who do most of their motoring in town.

The new Mazda 323 hatchbacks and saloons are quite exceptionally refined and almost silent with the 1.3 litre engine, just averagely so with the larger 1.5 litre. The firm's faith in the Wankel rotary engine is undimmed; a new RX-7 is scheduled for next year.

The mid-size Mercedes-Benz 200 to 300 models have been snatched from the showrooms on the Continent for some months past but the right-hand drive versions were seen for the first time at Motorfair. They are faster, more economical, roomier, and have better handling than their predecessors and it is hard indeed to think of a better car. Engines are four-, five- or six-cylinder, petrol or diesel.

Mitsubishi's front-wheel-driven Lancer Estate car is the latest addition to a transformed and rejuvenated range of family cars.

Nissan is moving up-market with some most luxuriously trimmed and comprehensively equipped Bluebird and larger saloons aimed at professional men. Its Prairie utility remains one of the most sensible cars money can buy.

Peugeot/Talbot has made a number of improvements to its admirable 305 cars but the C28, which fits in between Peugeot 205 and 305 in size and replaces the former Talbot Horizon, is still a couple of months away.

The Porsche 924 has acquired a new 2.5 litre engine which gives almost 35 mpg at 75 mph and demands only two-star petrol.

Reliant's delightful little SS-1 takes over from the late lamented MG Midget and Triumph Spitfire as a two-seater sports car that young men and women may realistically

aspire to buy and, just as important, insure.

Renault has rounded-off its 25 range with a most luxurious and extremely fast V6 Turbo. Also featured at Motorfair was the Espace, a seven-seater of great versatility, with a front end like that of a French high-speed train—which may or may not be a coincidence.

The Bentley Turbo R from Rolls-Royce is no longer just a badge-engineered and turbocharged town carriage. With ultra-low profile tyres it may lack the traditional Rolls-Royce ride, but it handles better than any previous Crewe product.

The Saab 9000 Turbo 16 made its long-awaited British debut at Motorfair. At £15,995, this 137 mph, front-wheel-driven five-seat executive hatchback is powered by a four-cylinder, 2 litre turbocharged engine with automatic performance control, to allow it to run on any grade of petrol. It does not replace the 900 series, for which Saab has plans extending some years ahead.

Subaru, first off the mark with "on demand" four-wheel drive for motorists who need some off-road mobility, has moved into the high performance sector with a turbocharged sports coupé of exciting appearance.

Toyota, now the world's largest maker of sensibly priced sports cars, featured a brand-new Celica coupé with front-wheel drive. Its recently introduced MR2 mid-engined two-seater is very entertaining to drive.

Vauxhall's Cavalier convertible, which has four seats and realistic luggage space as well as a fold-away hood, vied for attention with a 2.2 litre-engined, fuel-injected luxury version of the Carlton estate.

One of the latest Volkswagen cars, the 16 valve Golf GTi, was at Earls Court in left-hand drive but two other new models were missing. These are a four-wheel-driven Golf and a very fast supercharged Polo coupé. They are expected here in late 1986.

Volvo's 760 Estate car, V6 petrol- or in-line six turbo-diesel-engined, is what antique dealers and country motorists alike have been waiting for. It will not replace the familiar 240 series estate but will give their present owners something newer and grander to consider ○



Vauxhall's Cavalier convertible has four seats and good luggage space.





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260E	2599	6	4-speed automatic	166	134	9.1 secs
300E	2962	6	4-speed automatic	188	140	8.3 secs
Diesel 250D	2497	5	5-speed manual	90	109	16.2 secs
300D	2996	6	5-speed manual	109	116	13.7 secs

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## TRAVEL

# Homecoming in Israel

Travelling in the Holy Land stirred deep memories for Tom Pocock, every corner bringing reminders of a long and familiar history

We had travelled across the Plains of Moab towards the River Jordan and on the summit of Mount Nebo had halted to look out over the great valley of the river towards the wilderness of Judaea and Israel. It was here, our guide shouted into the wind, that Moses gazed upon the Promised Land, which he himself never reached.

It was the wind that stirred the imagination. Rising from the heat of the Jordan Valley, it blustered and blew dust into eddies as we narrowed our eyes against the glare of sun reflected from so much rock and desert and looked across to Israel as Moses had. In us the deepest memories and instincts stirred—it is said to be the same for Jew, Muslim and Christian: a strange sense of homecoming. Probably, for me, it was a mixture of memories, blurred and fragmented by time, of lessons read from the Bible in school chapel and parish church that had been followed with greater or lesser attention as thoughts turned to the most important and difficult questions of all. Beyond the River Jordan was where it had happened; names in our itinerary were startlingly familiar.

Most visitors reach Israel through the efficient bureaucracy of Ben Gurion airport, but we approached from the east, coming from Amman and crossing the Allenby Bridge. The narrow bridge, and the earlier one lying broken in the narrow stream of the Jordan, took us back in time.

There were still soldiers along the river-line but no longer British nor Turk, Crusader nor Saracen, Roman nor Zealot, Assyrian nor Israelite; except that these were the heirs of the latter, the Israelis. In the immigration and customs halls they waited in their clean but unprescribed khaki. They were young and alert and looked different from Europeans and Arabs, not because of any common racial characteristic, but for their tense dynamism.

From the Jordan the road winds up into what can only be described as a wilderness: barren, salty rock and sand where nothing but dusty scrub can grow. We were going to Jericho first, because it was near and on the road to Jerusalem. But it was appropriate, too, because it switched our minds into new dimensions of time and place.

New Jericho stands below the hills of Judaea in an oasis which waters its palms and crops and fills the market with the vivid colour of its fruits. Old

Jericho was built there 11,000 years ago for the same reason, so that it is one of the oldest inhabited towns. The city that Joshua besieged with the sound of his trumpets is now a mound of rubble in which archaeologists separate one civilization from another. The intense concentration of history in this one place is preparation for the most extraordinary aspect of Israel. This was where it all happened.

Going up from Jericho unto Jerusalem—odd how biblical language seems so appropriate—the coach stopped on a high pass between barren hills, where Arab children tended flocks of skinny sheep and goats. Beside the road stands an old, half-ruined caravanserai. "That is the Inn of the Good Samaritan," said the guide and there was no need for him to repeat the story, which we all knew; and indeed one felt that it *had* happened here.

This was more preparation for the emotional and visual impact of Jerusalem. Nobody, surely, can know what to expect. Is its sanctity violated by crowds of tourists? Has its sublime skyline of tower and dome been destroyed by new building? Are the holy places defiled by commerce? Are the money-lenders still, in effect, desecrating the temple?

The answer to these questions is, as to many others presented by history and tradition hereabouts, both yes and no. Jerusalem has always been crowded by pilgrims and traders (and often by less welcome invaders), but its spirit and presence as a city of shrines needs to command the attention of multitudes. Certainly there has been much new, often high-rise, building in West Jerusalem and one could wish that the Old City still remained alone, walled and serene among the rolling, rocky hills and olive groves. It has not, and one could hardly expect it to have done so, but it survives and still dominates both its surroundings and the minds of those who go there.

The first visit within the walls must be made with a guide, either a friend who knows the city or a tourist guide, to discover what is where. The place is a maze, and navigational reference-points are essential.

Then the topography begins to fall into place. Those cavernous markets, swirling with crowds, the shops and stalls tantalizing with sweetmeats and brasswork, painted pottery and olivewood carvings, sheepskins and leatherwork, are in the Muslim

quarter. From there the narrow winding lane of the Via Dolorosa, which Christ followed on his way to crucifixion, leads to the Christian quarter and the Church of the Holy Sepulchre. This adjoins the quiet streets and gardens of the Armenian quarter which in turn lead to the Jewish quarter, now much rebuilt in the same pale golden stone, and the Western Wall.

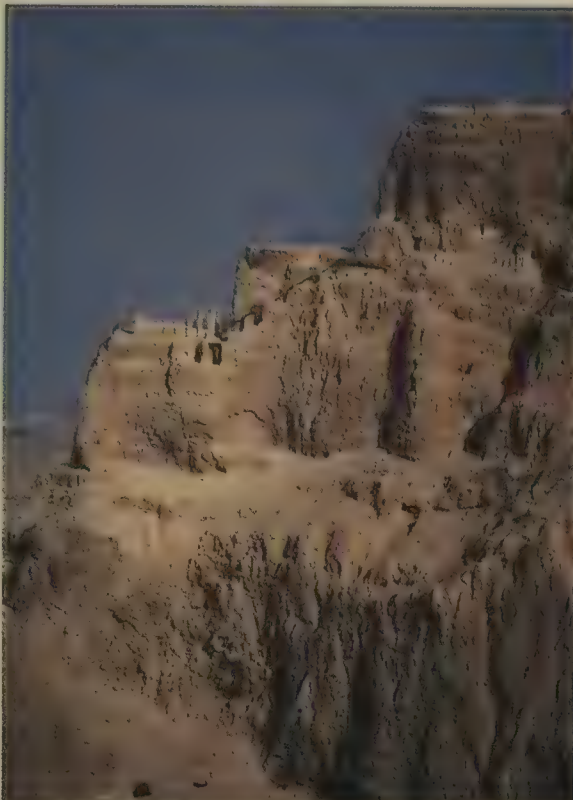
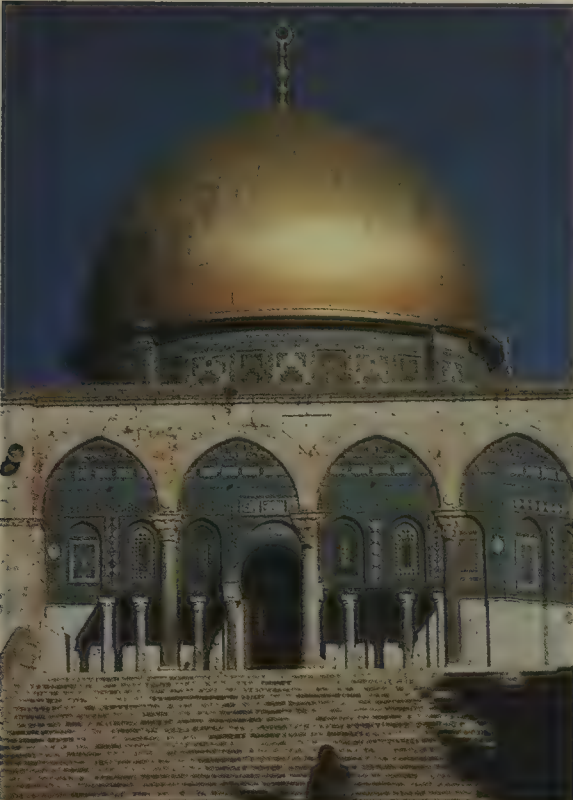
This is what survived of the Jewish temple destroyed by the Romans, sometimes called the Wailing Wall, for often when Jews have prayed here they have had cause to weep. Above, where Solomon built the first temple, stands the great Muslim mosque of El-Akasa and the Dome of the Rock, one of the holiest places in Islam.

Every few paces in Jerusalem is some building or site that means much to Jew, Muslim or Christian, but it is not always the most celebrated that stay in the mind. For me it was the pavement, now in a cellar, where Jesus awaited execution: Roman soldiers had scratched the pattern of a gambling game on the marble and the insignia of their legion, a scorpion. It was also the pure beauty of the Church of St Anne, built by the Crusaders, innocent of the elaborate, sometimes garish, church decoration that has become familiar. It was the Garden Tomb, which many believe to be the genuine Holy Sepulchre, now in a fresh Church of England garden, cared for by a parson from Frinton.

Every incident of the New Testament can be tracked to its site, real or supposed, in Jerusalem. For the agnostic, almost as for the religious, it is absorbing but exhausting. Yet escape and relaxation are easy, for Israel is surprisingly small, most of it within the range of a day's excursion. To continue on the trail of the New Testament there are Bethlehem and Nazareth, where again the bustle of tourism accentuates rather than diminishes the impact of the story that is the reason for them.

For sheer historical melodrama, the fortress-crag of Masada could hardly be equalled. To look down from the heights where the Zealots held out against the besieging Romans, then killed themselves rather than surrender, recalls a story well fitted to the heroic landscape. Look down from the summit and there, still, is the besiegers' camp. It stands above the Dead Sea, as does Qumran, where the Essenes' scrolls





**Top, a shepherd tends his flock in the hills above Jericho. Above, the Dome of the Rock in Jerusalem, the third holiest place in Islam. Above right, the hilltop fortress of Masada.**

were found less than 40 years ago in a cave that had held its secrets for nearly 2,000 years; among them a version of the Book of Isaiah 1,000 years older than any previously known. Below Qumran is another curiosity, the Dead Sea, so salt that its water is dangerous to swallow.

For relaxation a drive to the Mediterranean coast—Tel Aviv or Haifa, perhaps—or a short flight to Eilat on the Red Sea will provide all the sun and sea anyone could want. Eilat, a spanking new resort standing between the hot, tawny mountains of Sinai and the deep blue sea, has hidden delights available to all who

venture into underwater exploration; even a few inches below the surface with a snorkel it is magical.

For me, the most moving and memorable experience in Israel was another sea, where the water was fresh and cold. If ever a landscape was impregnated with the message of its history it is the great lake and the green hills of Galilee. Here are biblical sites aplenty: the Mount of the Beatitudes, Capernaum and Tiberias. Here, too, are reminders that the history of the Children of Israel continues, for the horizon is shadowed by the Golan Heights. But it is not these that take hold of the imagination. It is something very simple.

On Mount Nebo it was the wind, here it is the peace. On a still day a fishing-boat trails its wake across the placid water of the Sea of Galilee and

the fisherman casts his net. Kingfishers watch from the boughs of trees on the shore; green hills rise in gentle slopes and there is a peace that passeth all understanding ○

**Our Travel Editor writes**

**Getting there:** British Airways and El Al Israel Airlines operate non-stop flights (about 4 hours 45 minutes) with varying frequencies from London (Heathrow) to Tel Aviv (Ben Gurion International). Current return fares: first class (El Al only), £1,285; Super Club, £960; Economy/excursion, £671, £492, £239 according to ticket.

**Visa:** None required for holders of British passports staying under three months. Visitor visas issued at airport on arrival for selected other nationals including Australia, Canada, New Zealand, Republic of Ireland and USA.

**Medical requirements:** None compulsory.

**Weather:** October to March ranges from mild to hot, cool at nights in midwinter. Tem-

perature in Jerusalem ranges from around 43°F (6°C) to 78°F (25°C); in Eilat from 50°F (10°C) to 92°F (33°C). Showers can be expected at any time, but there is usually little rain at Eilat.

**Languages:** Hebrew and Arabic are the official tongues. English is widely understood.

**Currency:** The shekel is the unit. Current exchange rate £1 = 2,150 shekels (changes frequently). All services and purchases can be paid in foreign currency including pounds sterling, US and Canadian dollars and many others. No Value Added Tax if you pay in foreign currency.

**Electricity:** 220 volts AC. Adaptors advisable for razors, irons etc.

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**Jordan and Israel:** Combine the best of both countries in one 11-night tour—fly to Amman for three nights; into Israel for four nights in Jerusalem visiting its principal holy places, then back to Jordan for Petra and Aqaba. Half board and some lunches; fully escorted. £690 from London. Departures in December, March and April (Bales Tours).

**Independent travel within Israel:** Good network of buses within cities and on long-distance routes. Small railway network along coast and up to Jerusalem. Several internal air services, eg Jerusalem to Eilat. Taxis in all cities and towns. Network of *sherut* taxis all over the country. Fixed rates, with up to seven sharing the cab. No public transport operates on Jewish holy days.

**Addresses:** Israel Government Tourist Office, 18 Great Marlborough Street, London W1V 1AF (tel 434 3651); Enterprise (British Airways), PO Box 10, Heathrow Airport, Hounslow TW6 2JA (tel 759 5511); Thomson Holidays, Greater London House, Hampstead Road, NW1 7SD (tel 387 9321). Superstar Holidays, 193 Regent Street, W1R 8BS (tel 439 0126); Bales Tours, Barrington Road, Dorking RH4 3EJ (tel 0306 885991).



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Paul Smith, for example, has produced an Aran-style sweater in a vivid emerald green, and Ralph Lauren has enlivened the classic look of the Norwegian jumper with a design found on a blanket of the Navajo Indians. The result is an

interesting yet masculine sweater.

Price is not necessarily a sound guide to quality: there are some very over-priced sweaters around in designs that will date quickly. The simpler and more classic the design, the less it will date. When buying the thicker, weekend type of sweater, it is particularly advisable to check how the sleeves are set in their armholes. There should be no ridges or lumps, and they should preferably be sewn in by hand. Any ribbing or

decorated yoke on the sweater should not stop at the side-seams but continue around to the back.

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Photography by Anthony Crickmay.  
Butterfly chair in black leather, piped in red, £475  
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**R**ust cable-knit woollen sweater, also in emerald, white, navy and royal blue, £69. Trousers as previous page. Both from Paul Smith. Old Rolex Oyster watch, c 1928, in 9 carat gold, £1,000 from Polo Ralph Lauren.





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# REVIEWS

## THEATRE

### Another Othello at Stratford

BY J. C. TREWIN

What do we look for in an Othello? Clearly, a splendour of speech, the overmastering affection of, let us say, "Perdition catch my soul/But I do love thee!", the swell of "Farewell the tranquil mind!", and the icy current and compulsive course of "Like to the Pontic sea". An actor must have the gift of moving us intensely in the final scenes. Above all, and this does include everything else, he must have the ability to excite, and to bequeath that excitement to the grateful memory.

Then what of Iago? Personally, I need to believe in his dire gifts from the Venetian scenes onwards. In a list of characters at the end of the First Folio text he is described as "a villain". Very well; but his gift for duping anybody (except his wife) at sight must not be rendered superficially: he must be able to persuade an audience.

My troubles with the present Terry Hands production at Stratford-upon-Avon are two. While I respect Ben Kingsley, who can often touch me keenly, his light tenor voice is not enough for the prolonged surge of the Othello music, giving some of the power, less of the glory; and David Suchet's Iago, bluff demi-devil, can be over-conscious of his demi-devilry so that, though he speaks with resourceful vigour, he is never for me a man anyone must credit.

Every scene in *Othello* (I must have met more than 25 productions by now) must summon others. Thus the Stratford revival became an exchange between the stage action and the mosaic in my memory. The opening in midnight Venice is superb and on Ben Kingsley's arrival, vastly dignified in turban and white burnous ("I fetch my life and being/From men of royal siege"), I felt that this was how the actor-manager Forbes-Robertson might have looked when he played the part at the turn of the century. Far nearer there were Wilfrid Walter as he acted both at Stratford and, in later

years, at the Westminster; and Abraham Sofaer, with his smooth waterfall-voice, at the Old Vic. Kingsley is a much slighter man physically, but he has comparable dignity and pride of race—a pride that flowers when he appears before the Senate which now, after the Othello-Brabantio scene, flashes to view with scarcely a moment's delay. Ben Kingsley has no difficulty in suggesting the General; it has long been a simplification to insist on Othello's military bearing.

David Suchet, in these early scenes, does promise to be the right Iago, and we hope for much when, after "Hell and night/Must bring this monstrous birth to the world's light", he vanishes upstage into the sudden thunder and fury of the sea-storm ("The chidden billow seems to pelt the clouds") and we can murmur that already chaos has come again. It is soon after this that the night begins to waver and does not wholly get back. Production and playing are swift, helped by the sliding transparent panels of the Ralph Koltai set, but the tragedy has to be a miniature, not because of want of intelligence, but simply because its principal players lack the size or (with Iago) the plausibility we need.

It has happened again and again, after admirable beginnings, that an *Othello* has sagged midway. Paul Robeson fell to a dangerously monotonous rumble; although Frederick Valk was impressively a wounded bull, the texture and rhythm of the verse escaped him; Orson Welles

was subdued and unimaginative; Gielgud, though speaking like a storm in silver, could not express the primitive side of the Moor, the racial inflammability. In retrospect, I think of two great Othellos: Godfrey Tearle who, of all men, deserved Cassio's valediction; and, in the most surprising and controversial performance of our time, Laurence Olivier, who found miraculously a new voice for the thunder-arched fury of the breaking wave, and who will live for his release of Othello's bursts of barbaric, wind-tossed harmonies.

Ben Kingsley has much to contend with and if the result is small-scale (except in the "Farewell" speech, which is majestically done), he can show Othello's progressive torment, moving us even while sometimes bothering us by the accent he has adopted. David Suchet's Iago seems to me to get away with things far too easily. The Iagos I recall must still be the memorably subtle George Hayes in what too many people dismiss as primeval Stratford (nonsense when there was so rare a director as Bridges-Adams) and Bernard Miles—the matador to Frederick Valk—who drew us to him by sheer bravura.

Like many others before her, the new and endearing Desdemona, Niamh Cusack, is irretrievably doomed too soon. I have wished always that the actress playing the unlucky girl could restore the spirit Margaret Leighton put once into her answer to Brabantio ("So much duty as my mother show'd/To you, pre-

ferring you before her father/So much I *challenge* that I may profess/Due to the Moor, my lord.").

Joseph O'Connor (Brabantio, strongly cast) and Janet Dale (Emilia) can fortify their main chances, and Terry Hands preserves clarity and pace, though he has a problem at the close in reconciling Desdemona's bedchamber with a Cypriot street. What I longed for, and did not find, although I respected the effort, was full and steady excitement.

## CINEMA

### An allegory of Britain's decline

BY GEORGE PERRY

David Hare is Britain's leading polemical playwright, inheritor of the mantle that fell upon John Osborne nearly 30 years ago. The summer of *Look Back in Anger* was immediately followed by the trauma of Suez, which Hare rightly regards as the great post-war watershed, the passing of power and of the old order.

His central character in *Plenty* is Susan Traherne, a sheltered middle-class English girl plunged into appalling peril as a secret agent in wartime France, and at the same time exper-



David Suchet and Ben Kingsley, Iago and Othello in the Stratford revival of Shakespeare's tragedy.

DONALD COOPER



encing a romantic purity and idealism that can never be regenerated. Her post-war life is both anticlimactic and an inevitable failure, bringing with it marriage to the wrong man—a well-meaning diplomat whose career she blights—a long sequence of unsuitable jobs ranging from allocating tickets for the Coronation to writing petfood commercials, and a slide into madness and the mental ward. Her decline echoes what Hare regards as Britain's own flabbiness, mediocrity and abandonment of socialist idealism.

The part was played on stage at the National Theatre by the admirable Kate Nelligan. Meryl Streep, securely established as the leading American screen actress, plays her in the film, directed by Fred Schepisi, a fine Australian craftsman.

When *Plenty* was played at the National it seemed to be cinematic in structure, with its rapid scene changes, flashbacks, cross-cuts and shifts in point-of-view, and demonstrated Hare's gifts for adapting the technique of one medium to another. He chose, nevertheless, to strike out anew for the film and his adaptation is a free one, yet it feels at times stagey and contrived.

His heroine is irritating in her superficiality and selfishness, and Meryl Streep, in a perfectly modulated performance of the kind we now shamefully take for granted from her, possessing a flawless English accent said to be modelled on Hare himself, nevertheless cannot make us like the character. Charles Dance as her husband, in an impressive feature film debut, makes the self-destructive sense of duty requiring him to stand by a dotty wife, even though it will forever relegate him to the Foreign Office equivalent of outer darkness, actually believable. There is also a masterly (and funny) performance by Sir John Gielgud, as an old-school diplomat whose adherence to principle emerges as the noblest gesture in the piece. Sting advances his film career in a small role as a working-class lover who attempts, at Susan's request, to father her child and is callously discarded when he fails, while Tracey Ullman, playing her free-wheeling post-war friend, to whom the term "bohemian" was then applied as "hippy" was not extant, has a lively presence.

It is an ambitious work, covering a long timespan, with great events serving as an occasional backdrop, rather like *Cavalcade*, but Coward's unabashed patriotism is replaced by bile. Perhaps the hardest scene to take is the Awful Dinner Party, an evening of embarrassment at the time of Suez where Hare sets up a situation in the manner of Alan Ayckbourn, and then allows his principal character to excoriate the British position in a long, drunken whinge. It is then that the contrivance shows through, and we realize that this tiresome woman is merely a symbol of

fashionable leftist discontent. It is a long way from Hare's most profound work, but he writes so well we are momentarily dazzled.

John Boorman is a British director of commanding stature, but has made too few films. In *The Emerald Forest*, scripted by Rospo Pallenberg, a father (Powers Boothe), an engineer building a dam in the dense Amazon jungle, loses his little son to the Indians, only to find him 10 years later a grown man, completely integrated with the tribe, the chieftain his surrogate father. Boorman's film is ambitious and breathtaking, shot in great discomfort in almost inaccessible locations, and the story blends documentary realism (it is based on a true case, and the anthropology has been carefully researched) with supernatural mysticism, and what amounts to a message from Greenpeace. It is a beautiful, moving and epic achievement.

Franc Roddam, one of the most talented younger British directors, has used Mary Shelley's *Frankenstein* as the basis for *The Bride*. In itself that is scarcely an innovation, but rather than adopt the customary horror approach, he has emphasized romantic allegory, giving both the monster (Clancy Brown) and his female counterpart (Jennifer Beals) dignity and sensitivity far in excess of that of their creator, the cold baron (Sting). David Rappaport is touching and funny as a dwarf who befriends the monster. It is by far the best film of this genre since James Whale's *Bride of Frankenstein* in 1935.

## OPERA

# Stockhausen's monumental achievement

BY MARGARET DAVIES

Karlheinz Stockhausen's seven-part opera cycle, *Licht*, promises to be a major feature of our operatic expectations from now until the end of the century. The composer embarked on this massive project—an opera for each day of the week—in the late 1970s, intending to devote at least 20 years of his life to it; he has so far completed two, and the third is under way. The first one to be staged in Britain is *Donnerstag*, which opened the season at the Royal Opera House, a work of enormous complexity which was executed with the devotion of disciples.

The scale of *Donnerstag* is comparable to that of the *Ring* operas. It opened at 6pm with an instrumental Greeting, performed in the foyers of Covent Garden, and the final notes of the Farewell, sounded by five trumpeters from the front ➤➤

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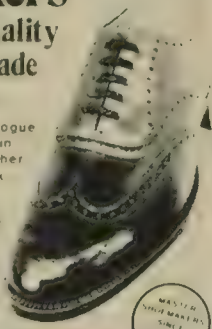


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A scene from Michael's vision, Act III of *Donnerstag* at the Royal Opera House.

CLIVE BARD

»→ windows of the theatre and the police station opposite, sent us on our way little short of midnight. However the comparison with Wagner does not extend to the work's power to grip the imagination. For in spite of the seriousness of its theme, which is that of the Creator come to earth to experience human life, the dramatic development is too often held up while the composer dwells at inordinate length on one aspect of his story. Yet in spite of such *longueurs* it emerges as a monumental achievement with the power to move and excite as well as bore and baffle.

The central character is Michael, "Creator-Angel of the local universe of which our earth is a tiny part", and the three acts concern his childhood, his journey around the earth and his return to his heavenly home. The death of his parents in Act I underlines the autobiographical element and it becomes apparent that Michael and Karlheinz are one, sharing the mission "to bring celestial music to humans and human music to celestial beings". Then mother and father are reincarnated as Moon-Eve, his lover and muse, and Lucifer, who opposes and mocks his experiment with man.

Each of the three characters is portrayed in triplicate by singer, dancer and instrumentalist, whose changing permutations enhance the kaleidoscopic effect of their inter-relationships. In Act II Michael appears as a trumpeter, and his educational journey to seven different countries takes place in a rotating skeletal sphere set against the starry firmament. The music is in the form of a virtuoso trumpet concerto, superbly played by the composer's son, Markus, and though no voices are heard Michael and Moon-Eve (Suzanne Stephens on the basset-horn) converse eloquently in one of

the most dazzling sequences. Act III is the least effective, being static and over-long, though it, too, contains images of surpassing beauty.

The producer, Michael Bogdanov, made an invaluable contribution to the work's elucidation, helped by the imaginative designs of Maria Björnson, and the live music was skilfully directed by Peter Eötvös. But *Donnerstag*, even in performance, remained under the overall control of its creator. Having composed the music, text, dance, actions and gestures, Stockhausen presided at a huge console in the centre of the stalls to control the electronic blending of prepared tapes and the individual sounds emitted by the principle singers and instrumentalists.

## BALLET

## Corder's view of a golden age

BY URSULA ROBERTSHAW

*The Wand of Youth*, danced by the Sadler's Wells Royal Ballet to Elgar's suites of that name together with the Aubade from his Nursery Suite, is Michael Corder's best ballet yet. It has parallels with MacMillan's *La fin du jour*, that nostalgic evocation of the inter-war years brought to an abrupt end in September, 1939; but Corder's ballet looks back to an earlier period, that age, now seen as golden, just before the First World War. In a well-to-do family setting, a boy and a girl play together, grow up together, watched with affection by their respective parents and joined by young friends. Three friends of

the adults complete the group.

The attractive costumes and the set by Charles Maude make a major contribution to the work's success. The front tab rises to show a flimsy curtain—like the net curtain which veils a window—and this in turn reveals a courtyard within a conservatory with ranked glazed arches. These are slightly reflective, so that we can see the shapes of the Malvern Hills through them and distortions of the dancing figures on stage.

The early, joyful, playful mood of the ballet changes at a dance, for which the girl has put up her hair for the first time and during which the youthful affection between her and the boy trembles on the brink of love. Then suddenly, in the midst of the gaiety and warmth, the music dictates a stark change: as the lighting dims, the boy, his friend, the two fathers and the male guest fall as if shot—the shadow of events to come. Almost immediately we revert to the former happy scene, but not for long. Again the music commands the change and again the male characters spin and fall, but this time they do not rise again. Instead, in a breathtaking effect, the Malvern Hills outside the windows change to a Piperesque view of the shattered trees of the Western Front, and the five spectral figures of the men look in through the glass at the women-folk left in their sadness. At the end the mother and daughter draw the front curtain to hide their grief.

The dancers, led by Leanne Benjamin and Michael O'Hare as the girl and boy, Margaret Barbieri and Alain Dubreuil as her parents, and Karen Donovan, Lili Griffiths and Iain Webb as the young friends, have clearly been inspired by a work in which all three elements of ballet—dance steps, design and music—have been combined, and which has the power both to delight and move.



# A fresh look at Britain's Secret Service

BY ROBERT BLAKE

## Secret Service, The Making of the British Intelligence Community

by Christopher Andrew  
Heinemann, £12.95

This is the first authoritative general history of a subject which has attracted the unreliable speculations of a host of sensational journalists. Christopher Andrew is a professional historian of high quality. His work is well documented from a number of hitherto unused sources. It is in no sense "official", and officialdom may well not be pleased, but it is none the worse for that. He writes clearly and has an enjoyable if occasionally ribald sense of humour and the bizarre, telling us that a British agent operating from Lake Geneva in 1915 was actually called Dr Condom, and on the next page that Captain Cummings (the original "C") told one of his correspondents that "the best invisible ink is semen" because it "failed to react to iodine vapour, charring or any test so far devised".

The most entertaining story of espionage in the First World War is that of the "super-pigeons". Captain Best, a prominent member of the Secret Service, pulled the leg of an inquisitive general by saying that the problem of attaching messages to the legs of carrier pigeons had been solved by crossing them with parrots, the resultant bird being able to give messages by word of mouth. The general is said to have reported Best to GHQ for "having divulged most secret information".

But this is in no sense a frivolous book, even if some of it is very funny. A great deal of military and diplomatic history will have to be rewritten in the light of some of its revelations, in particular about relations with Russia in the inter-war years and with Germany in the run-up to 1939. The task of the historian is paradoxically far more difficult when dealing with intelligence in peacetime than wartime, largely because of the preposterous attitude of Whitehall in continuing to insist that the entire archives of the intelligence services must be closed for ever as far as independent researchers are concerned. The Government has, it is true, authorized Professor Hinsley's official history of *British Intelligence in the Second World War*, but it vetoed publication of Professor Michael Howard's equally authorized official history of deception in the same war. A rigid ban has been imposed on any official history of peacetime activities in this field and indeed on such matters in the 1914-18 war. As Dr Andrew puts it: "The proposition that the release of documents on British intelligence operations in Germany during the Agadir crisis of 1911 or in Russia before the Bolshevik Revolution of 1917 might threaten national security in the 1980s is so absurd that only Whitehall is capable of defending it."

The history of the British intelligence services is chequered. There were great successes—the greatest

of all being Ultra, the deciphering of enemy radio traffic in the Second World War. The Government Code and Cipher School (GC and CS) at Bletchley, renamed later as Government Communication Headquarters (GCHQ) now at Cheltenham, was one of the triumphs of the war. Dr Andrew is right to say that it did not determine the result of the war but it shortened it and saved millions of lives. It probably prevented Rommel from reaching Cairo in 1942, it certainly defeated the U-boat campaign in 1943 and it was a major factor in the success of Operation Overlord in 1944. But there were also grave failures. The sheer idiocy of revealing publicly in 1927 the decrypts of Russian radio intercepts defies belief; it was not, as often believed, a case of the government overruling the experts; they were just as foolish as their political masters. From then onwards until at least 1939, Russians used the "one time pad" which is laborious and slow but unbreakable. Their communications remained secure for many years to come although, if Dr Andrew is correct, the code-breakers have had a certain amount of post-war success.

Two other major failures occurred between the wars. The first was in Ireland in 1919-21 where military and police intelligence were never properly co-ordinated and blunder after blunder was committed. The second—and even more serious—failure was in assessing the strength and intentions of Nazi Germany in

the 1930s. The errors were not always the fault of MI5 and MI6. They often supplied some correct information but could seldom be sure that the government would believe it. And the reports given were frequently contradictory. "Noise" blurred the truth. Hitler's occupation of Prague and Mussolini's of Albania were predicted by at least some intelligence sources but disregarded. British policy in the spring of 1939 was far more influenced by totally false stories of imminent German attacks on Holland and Rumania. A major failure was to anticipate the Nazi-Soviet Pact of August, 1939, and here the intelligence services were at least partly to blame. The Americans knew what impended as early as May 16. Another major error was to overestimate the strain imposed on the German economy by rearmament. As a result, during 1939 and early 1940, the government absurdly exaggerated the likelihood of German economic collapse.

The key to much of the success of the intelligence services from May, 1940, was the backing they had from Churchill. Of all prime ministers he was the one most fascinated by this aspect of national defence. True, it was coincidence that Ultra came on stream just after his accession, but the discerning support provided by the greatest wartime statesman in modern history cannot be overvalued. Dr Andrew gives it full credit in this remarkable book.

## The diary of a secretary at No 10

BY HUGH THOMAS

### The Fringes of Power

by John Colville  
Hodder & Stoughton, £14.95

To the well-read student of modern history every hiccup, it must seem, which occurred in Number 10 Downing Street between May, 1940, and July, 1945, is now known.

Jock Colville's excellent diary of the time when he was a private secretary to the Prime Minister gives the lie to any such complacency. Although he has used some of the material in it before (in *The Churchillians*) and though he generously let

Martin Gilbert use the diaries in the 1940-41 volume of his biography of the Prime Minister, this new publication reads most vividly and there is a lot in it that is new. Colville was young, dashing and well informed and so saw life from an angle which the other published diarists did not.

Churchill's benign, cultivated and overpowering personality (compare Boswell with Johnson, Ciano with Mussolini) gives the book a fulcrum which good diaries need. The great man's noble and occasionally petty moments are equally well illustrated. Colville also kept up a very full social life; he rode in Richmond, he went on shoots at country houses, he danced at night clubs, and it is interesting to be reminded how so many (not only Churchill) were able to keep such good tables throughout the war.

Any sense of shock at such indulgence is banished by the account of how Colville struggled to get himself transferred to the RAF to become a fighter pilot, thereby saving, in Churchill's eyes, the good name of the public schools: the Prime Minister was constantly complaining how few pilots Harrow (where Colville had been as well as Churchill) and Eton had contributed to the RAF and how, therefore, England had been saved by her grammar schools. It is true that Colville had only six operational sorties over Normandy in 1944, but on three of these he narrowly escaped death before returning to Churchill and Number 10 in the last part of the war.

In a strictly historical sense, the passages of Colville's diary which deal with the phoney war are in many ways more revealing than the later heroic days, because they are newer. On May 6, 1940, just before Chamberlain's fall, we hear that "David [Margesson, Chief Whip], Alec [Home, parliamentary private secretary to Chamberlain] and Rab [Butler] think the position is good politically". That strange judgment follows six months of hesitation as to whether or not to

intervene in Scandinavia, whatever the Norwegians and Swedes thought of the idea, in order to deprive Germany of her iron supplies (and heavy water). The intervention in Norway, when it came, did so without the troops having snow shoes, and provoked the swift German conquest of Denmark and Norway (the Germans did have snow shoes).

One cannot keep thinking, too, that it was just as well for the world that the Finns collapsed when they did in their fight against Russia. Otherwise, the British and French would probably have gone to war against Russia: plans for bombing Baku and Soviet oil ships were still being discussed on March 27, 1940. The consequences of such a war against both Germany and Russia can scarcely be imagined, knowing what we now do of the industrial power of the Soviet Union. The amateurishness of Chamberlain's cabinet is indeed painful to read about.

When Churchill became Prime Minister →



»→ Minister everybody at Number 10, was “in despair”. Butler is reported by Colville as saying that he thought that “the good clean tradition of English politics, that of Pitt as opposed to Fox, had been sold to the greatest adventurer. . . this sudden *coup* of Winston and his rabble” was a “serious disaster”, for Chamberlain had weakly surrendered to “a half-breed American whose main support was that of inefficient but talkative people of a similar type”.

Other interesting passages come from the period when Churchill was about to resign in 1955 but kept trying to go back on his decision. Colville played a part in events by persuading Anthony Eden to be amiable and not angry despite constant cause for real fury offered him by an at that time unreasonable Churchill. The passages about the Churchill family, who came to trust and be fond of Colville, are also interesting. What they will think of the book is a different matter. It is dedicated to Churchill's daughter, Mary Soames, who is one of the main characters. As it is now 20 years since Churchill's death, 30 years since his resignation and as so much else has been written, presumably most, though not all, of Colville's characters will be pleased by these memories of their early lives when so many of them, now in their 60s, are commemorated as being either very pretty or very brave—sometimes both.

Two points need to be mentioned. The first is that Colville does not add much concerning Churchill's extraordinary changes of judgment about his ally Stalin between the years 1941 and 45. The second is this: the Second World War will no doubt, first and foremost, be recalled as the time of the biggest threat to our civilization and as a time when Britain, by the mere act of heroic survival in 1940-41 made its greatest, if perhaps its last, contribution to preserving that civilization. But the war will also seem to be remarkable for the first (and let us hope the last) attempt by a temporarily victorious power, Germany, in full command of information policy in all its territories including conquered ones, to destroy a whole people, that is the Jews.

That event was extraordinary, carried through on a very large scale, and was of a methodical cruelty unknown to previous history. Although the truth of what the Final Solution constituted became known in 1942 in both the US and Britain, it does not seem as if Churchill or Colville ever mentioned it; indeed in a debate in 1946 in the House of Commons on Palestine Churchill specifically said that he had had no idea on quite what a huge scale these murders had been perpetrated. It is a mystery that such an event should not have exercised the mind of so strong a Zionist as Churchill and that he did not speak of it in private as well as in public during the course of the war.

## RECENT FICTION

# A tale of five travellers

BY SALLY EMERSON

### A Maggot

by John Fowles  
Cape, £9.95

John Fowles is one of the few modern writers who have managed to achieve both literary respectability and enormous popular acclaim. His books sell everywhere, including airports all over the world. He has that ability to express a mood of the times even before it has been felt.

It is greatly to his credit that he has not been ruined by the conceit which fame often brings to contemporary writers. His latest novel is a work of great care and patience, not a slipshod production by someone who thinks he can do anything because he has achieved everything. It is also unlike any book I know.

The opening section describes a group of travellers. Their actions are described without interpretation. The interpretation takes place during the rest of the novel as a lawyer tries to discover, through interrogation of witnesses, what actually happened to the travellers, one of whom was found dead while another disappeared. In between some of these interrogations John Fowles offers his own comments,

mostly about the social and intellectual currents of the period, the early 18th century, in which the novel is set. If he were not such a good storyteller the comments would not be so unsettling. The reader wants him to shut up and get on with the story. But that is part of his intention. He tantalizes and teases his readers with half-truths and false interpretations before leading us to the bizarre truth.

There are five travellers. The girl sometimes appears to be a maid (it does not spoil the story to tell you she turns out to be a high-class prostitute hired to play the part of a maid for this journey). The servant is a deaf mute who has some peculiarly close relationship with his young master who claims he is journeying to his sweetheart. Two other men are travelling with the girl, the servant and the young master. One (who turns out to be an actor hired to play the part) claims to be the young master's uncle, another is a talkative Welshman brought along to issue false statements. The reader's interpretation of this first section is that the girl has probably been brought along to play a role in a complex sexual charade. John Fowles, as always, manages to spice his complex and alluring machinations with good measures of sin.

The interrogator, Henry Ayscough, is a stern man with little imagination and a firm interest in maintaining the *status quo*. He works by bullying and accusing, rather than by gentler tactics, although he tries those when necessary. His questionings—on behalf of the anonymous Lord who

has hired him—are reported in a question and answer form. With remarkable skill, John Fowles brings each person questioned to life through the rhythms and textures of their speech, from the madam of the brothel where the girl worked, to the girl, Rebecca Lee, herself. Unlike the young master and his servant she has escaped unharmed, although completely changed, from the cave where the central vision of the novel has taken place. She has become a devout Puritan; her daughter, Fowles tells us, is to become the historical figure Ann Lee, the founder of the Puritan Shaker movement.

Central to the novel is the rebellion, the dissent, of the young Rebecca as she replies steadfastly to the conservative lawyer. From the dissent of people like the Shakers, Fowles suggests in his Epilogue, grew not only the glories of the Romantic movement but subsequently the rampant individualism we have today (“our 20th-century consciousness of and obsession with self”). He writes: “A species cannot fill its living space to absurd excess in number; and still so exalt excess, the extreme, non-mediocrity, in the individual. When excess becomes synonymous with success, a society is doomed, and by far more than Christ.”

It is hard to make up one's mind about such messages. But perhaps Fowles is right to issue such warnings. People do not like being told things, and maybe it is up to writers with great followings to use their power to try to make sure people understand not just the meanings of their novels, but their messages.

## THE MONTH'S BEST SELLERS

### HARDBACK FICTION

1 **Family and Friends** by Anita Brookner  
Jonathan Cape, £8.95

Brilliant family novel from author of *Hotel du Lac*.

2 **The Sicilian** by Mario Puzo  
Bantam, £9.95

This year's version of *The Godfather*.

3 **Moon** by James Herbert  
New English Library, £9.95

Will keep you awake through any number of sleeping pills.

4 **Lucky** by Jackie Collins  
Collins, £9.95

Power, lust, money; *ad infinitum*.

5 **The Burning Shore** by Wilbur Smith  
Heinemann, £9.95

Master best seller does it again: this time with the story of a love affair in France in 1918.

6 **Confessional** by Jack Higgins  
Collins, £9.50

Exciting plot about an assassination attempt on the Pope while he is in Britain.

7 **A Creed for the Third Millennium** by Colleen McCullough  
Macdonald, £9.95

A gallimaufry if ever there was one.

8 **Inside, Outside** by Herman Wouk  
Collins, £11.50

The latest shot at the Great American Novel

about the wave of Jewish immigrants from Russia at the turn of the century; and much, much more.

9 **The House of the Spirits** by Isabel Allende

Jonathan Cape, £8.95

Multi-coloured giant of a South American novel with searing and fascinating detail.

10 **Voices on the Wind** by Evelyn Anthony  
Century-Hutchinson, £8.95

Exciting story of occupied France.

### HARDBACK NON-FICTION

1 **One is Fun!** by Delia Smith  
Hodder & Stoughton, £7.95

One at table rarely is, but this clever broadcaster/writer makes the occasions a little more enjoyable.

2 **Other Side of the Moon** by Sheridan Morley

Weidenfeld & Nicolson, £10.95

A professional biography of the much-loved David Niven.

3 **Royal Feud** by Michael Thornton  
Michael Joseph, £12.95

The Queen Mother versus the Duchess of Windsor.

4 **The ITN Book of the Queen Mother** by Alastair Burnet

Michael O'Mara/Macmillan, £5.95

A lovely record of a great lady by an experienced journalist.

5 **Whicker's New World** by Alan Whicker  
Weidenfeld & Nicolson, £10.95

How English people living in America see their adopted country.

6 **Delia Smith's Complete Cookery Course** by Delia Smith

BBC, £10.95

Home entertaining in this country improves by leaps and bounds.

7 **Feast of Vegetables** by John Tovey  
Century, £10.95

An attempt to change appalling English attitudes to vegetables.

8 **Cecil Beaton** by Hugo Vickers  
Weidenfeld & Nicolson, £12.95

Splendid biography of a great photographer.

9 **The Risk Takers** by Jeffrey Robinson  
Allen & Unwin, £10.95

How 100 of Britain's entrepreneurs made it to the top of the millionaire pole.

10 **Wainwright on the Pennine Way** by Alfred Wainwright

Michael Joseph, £12.95

Beautifully produced book that also has practical use.

Information from National Book League.  
Comments by Martyn Goff.



# A personable Alsace family

BY MICHAEL BROADBENT

When I think of Alsace I think of Hugel, and when I think of Hugel it can only mean Alsace. Although only one of hundreds of wine families in that region, the Hugels occupy a very special niche by virtue of personality, character and quality of product, and have long enjoyed a devoted following in Britain.

But, first, let me pinpoint Alsace itself. Strasbourg is 240 miles due east of Paris and the wine region straggles for some 40 miles to the south along the lower slopes of the Vosges overlooking the broad fertile valley of the Rhine. There is a perfectly understandable tendency to think of Alsace as being in the far north-east corner of France, yet it is south of Germany's southernmost classic wine area. It can be seen in its true perspective by travelling due north: the Vosges soon become the Haardt mountains and the *route du vin* leads into the *Weinstrasse* of the Rheinpfalz. Even the same grapes are grown, and the wine is bottled in fairly similar tall slender bottles. But, unlike German and most other French wines, Alsace wines are marketed under the name of the individual grape variety rather than that of the village and vineyard, which is why the producer's name in Alsace is all important, and this brings me back to Hugel.

It was the late Jean Hugel who, with his peripatetic agent Parry de Winton, established a firm footing first in the United Kingdom, then in the United States. They were responsible for the appearance of the rather aggressively yellow and highly recognizable label. The firm was founded in Riquewihr in 1639 and has passed proudly in direct succession from father to son. Jean Hugel's widow still lives in the original premises as do her great-nephews, Marc and Etienne. Their father, André, has built himself a new house on the edge of a vineyard, a couple of minutes' walk from the offices and cellars where he is in charge of production. His brother, known to all as Johnny, does the travelling. A great character, his English is as voluble and persuasive as his French and German.

André is also currently *Le Grand Maître* of *Le Confrérie de Saint-Etienne*, one of those typically French fraternities whose activities serve to keep the wine of the region in the eye—and cellars—of the international market. Wearing a sort of highwayman's three-cornered hat and red cloak, spectacles perched on the end of his nose, André performed the lengthy induction cere-



Alsace, picture-book villages and honest, straightforward wines.

monies with a perfect blend of pomp, panache and good humour.

Now for the wine. The king is Riesling. A young Riesling has a pale, green-tinged yellow colour and should be star bright with a refreshing, fragrant, mouthwatering and slightly grapey aroma. Unlike its German counterpart, it will be dry. It should also be firm, slightly "steely" with perfect acidity. The other major variety is Gewürztraminer, usually slightly more yellow and with a totally different bouquet: flowery, spicy, reminiscent of lychees and crystallized violets; and flavour to match. It is softer in the mouth than Riesling. Perhaps the most idiosyncratic wine is made from the Muscat. A positively exotic aroma leads one to expect the wine to be sweet. It is usually surprisingly dry and often quite austere.

Another top grape is, confusingly, known as Tokay but has nothing to do with Hungary. Frankly, I have never fully appreciated the Tokay d'Alsace and find it difficult to describe. It is in fact a *pinot gris* and, I suppose, makes the nearest equivalent in Alsace to a white burgundy, aromatic but less pronounced than the others just described.

Of the less "noble" varieties, the Sylvaner is the best known. The wine tends to be less pronounced in all its characteristics but is almost invariably dry and good value. Indeed, dry and good value is how I would sum up the wines of Alsace. They are honest, consistent, straightforward, not relying on residual sugar for their appeal. They certainly deserve to be better known. If I have any criticism at all it is that some Alsatian wines lack excitement. But if a refreshing quaff is required, or a pleasing white

wine with a meal, the lesser-priced Alsace wines are highly recommended, and will cost only a fraction more than litre-bottled plonk.

As for vintages: forget them. The majority of these white wines are meant to be drunk young and fresh. It is only at the top end of the quality spectrum that the vintage can be significant. In years like 1971, 1976 and 1983 superb wines are made from the super-ripe grapes of the top vineyards: wines which really need care, attention and age in bottle, like the *auslese* and *beerenauslese* quality wines from the German estates. The Hugels have long specialized in wines of this quality, describing them variously and appropriately as *Vendange Tardive* (late picked, equivalent to the Rhine's *Spätlese*), *Réserve Exceptionnelle*, *Sélection des Grains Nobles*. A 1906 shown by Etienne Hugel at his Saturday morning tasting was still quite remarkable—sturdy, austere, sound—but, I confess, more impressive than pleasing to drink. On a previous visit Johnny Hugel produced from the family cellars one of seven remaining bottles of an 1865 Tokay d'Alsace. Deep amber, it had a gloriously honeyed bouquet, with fabulous concentration and length of flavour.

Lest I give the impression that Hugels are the only producers, let me say that over the years I have had pleasing to impressive wines from Trimbach (I particularly like their light and deft touch), Schlumberger, Willm, Boeckel, the two Dopffs—"au moulin" and Dopff & Irion—Beyer, Meyer, Klipfel and Kuentz-Bas.

Just for the record, palish red wines are also made in Alsace from the *pinot noir* but I suggest that you stick to the whites.

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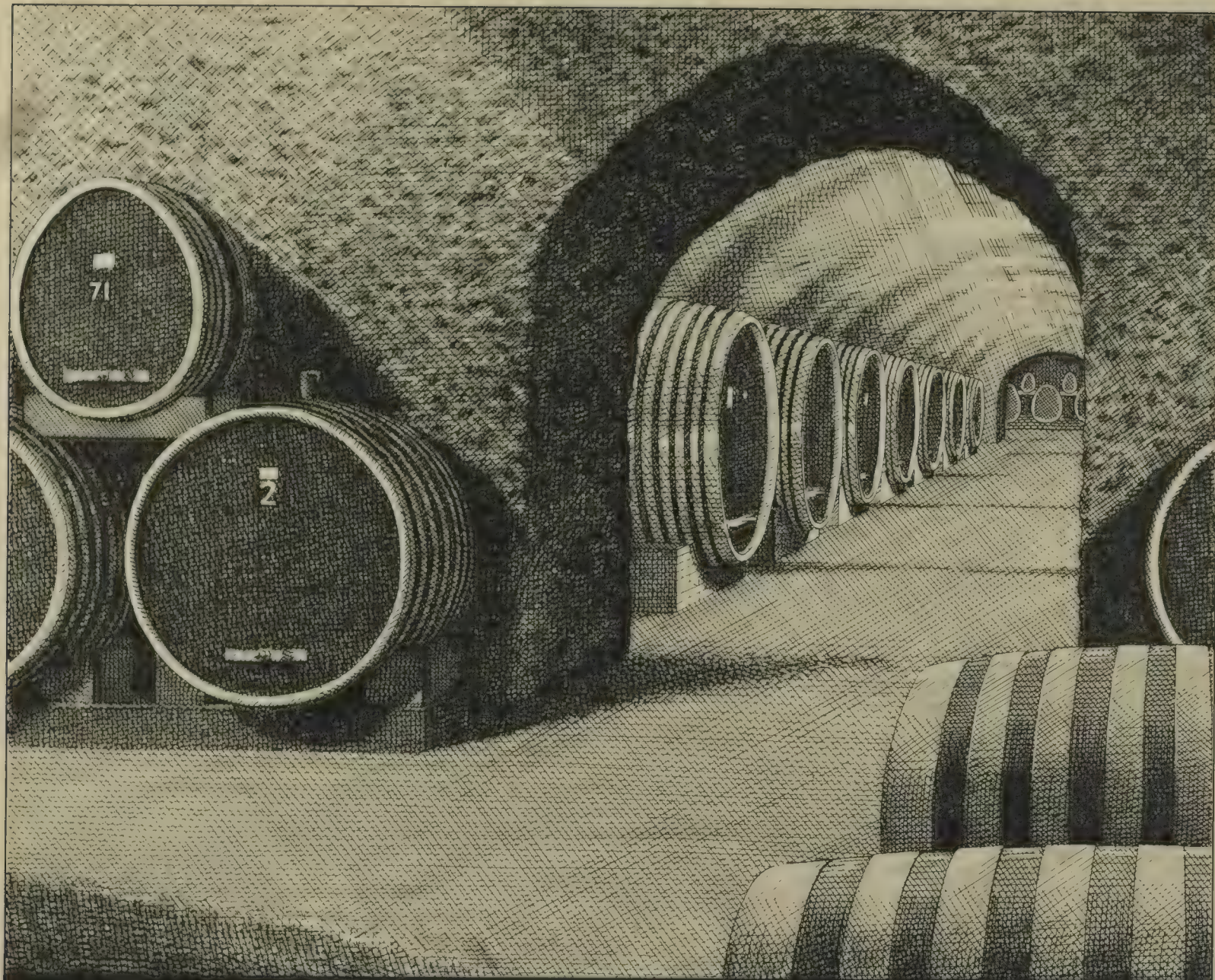
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## BLOOD BANK

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BULLS BLOOD IS A BLEND OF FOUR GRAPES: KÉKFRANKOS, A RED WINE GRAPE RARELY GROWN OUTSIDE HUNGARY, MEDOC NOIR, OPORTO AND CABERNET SAUVIGNON.

THEY ARE LEFT TO MATURE FOR AT LEAST TWO YEARS BEFORE THE WINE DEPARTS FROM THE CELLARS GIVING BULLS BLOOD ITS SMOOTH, FULL-BODIED AND DISTINCTIVE TASTE.





# Oyster-catching off Piccadilly

BY KINGSLEY AMIS

Situated in Swallow Street, W1, right in the angle of Regent Street and Piccadilly, Bentley's Oyster Bar and Restaurant could not be much nearer the centre of things, but the décor and general style are comfortably unglossy, hardly changed from my last visit in the 1970s. Although the place is as busy as ever, with American and Japanese customers abounding, you have room to sit and breathe, you can talk and hear and the service is friendly—even motherly in parts.

These simple amenities start you enjoying the occasion before, so to speak, a shot has been fired. They are evidently not simple to provide, or perhaps are unduly expensive in proportion. Everyone knows that lunching and especially dining in hot, ill-ventilated, overcrowded, noisy places, with surly or at least uncourteous service, is no problem to arrange anywhere in the kingdom. There was a stage, perhaps a hangover from leaner times, when willingness to eat rough was deemed almost a badge of sexual normality, certainly some guarantee of a serious interest in food, of valuing it for its own sake and not as a mere adjunct to a debauch. It took a long time for anyone to notice that the fare at these establishments was unfailingly vile. I for one have never had a decent meal in a disagreeable spot, although like others I have been dealt many a pile of garbage in marble halls and exclusive rendezvous.

Proceedings at Bentley's opened in a favourable strain with 36 different whiskies on offer, including 14 malts, of which at least one was new to me: a rare 12-year-old Glendeveron, light and pleasant and, according to one of my books, popular with Italians. On another visit the possible 14 contracted to an available two, and both menu and wine list proved to be riddled with unavailable items: sorry, no whitebait, no baked crab, no whichever Graves it was. It is annoying to have to drop your choice and try again on the spot, and what cannot be had should surely be notified at once, if not crossed off. There can be no excuse for not removing depleted bins from the list.

The drinks were good when we got them, though—to pursue grumbling a little further—they sometimes took their time about coming. It is, again, annoying to have to sit hungrily staring at a plate of attractive food waiting for the wine, the victim of two competing sorts of greed: one that incites you to eat now, drink whenever; the other, more insidious, gluttony that insists on the two at once. The restaurateur's watchword must be wine instantly, food when ready; this is better for him, too, as a second bottle may be on the cards if the party are thirsty. And should he perhaps seem a little over-ready to let that situation come about, customers will mostly prefer it to being kept dry.

As one wine after another proved present only in number and name, I was driven up the list, nothing loath, to a Meursault-Charmes 1979 at £32-odd. When it came I wondered if I had ever really enjoyed this rather headachy stuff with its clinging aftertaste, but the hot baked crab with a rich sauce, eventually obtained, turned out to be a match for it. Later, there appeared a glass of Muscat de Beaumes-de-Venise of the size you might pour yourself in an expansive mood at your own table, and finally a well-made Irish coffee filling one of those half-pint goblets in which they used to serve lager in pubs.



Nobody visits a famous fish and shellfish restaurant like Bentley's in the season without going for the oysters. Nevertheless, some of us find it hard to do this anywhere in a spirit of complete insouciance. You need not ever have eaten a bad oyster, a positively toxic oyster, a noisome oyster, to find yourself treating each one a little bit on its merits. Your first off-colour oyster, or perhaps your second, showing the first to have been no *lulus naturae*, is enough to terminate the careless-rapture period. Thereafter you set great store by that horrid but reassuring squirm under the jet of lemon juice.

The lunch-time oysters at Bentley's left nothing to be desired. Served on a bed of bladder-wrack for purposes of atmosphere, they were cold, hard, full of the sea, with enough flavour to blunt even the sourest and meanist Chablis or Muscadet—though we had the sense to opt for champagne and draught Guinness respectively.

The evening oysters turned out to be a let-down; tepid and faintly muddy, eatable but not quite enjoyable—in fact putting the taste-buds on alert without ever setting off the alarm. The baked crab really scored, the meat fresh, the sauce buttery to the nth degree, with the essential excess of mashed potato. But elsewhere there were niggles: scallops a little over-rich, lobster thermidor a little rubbery though with splendid sauce, poached turbot a little woolly. Even the raspberry sorbet was somewhat thickened and shy on flavour—not a good choice admittedly after all the richness. A slice of melon with zero addition is the finale to go for.

You should do well enough at Bentley's with care and a little luck, especially with the service, which was variable in quantity rather than quality.

Bentley's Oyster Bar and Restaurant, 11 Swallow St, W1 (734 4756). Mon-Sat noon-3pm, 6-10.45pm.

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The light and airy premises are decorated with large blackboard menus and fishy prints on the walls. Main course prices are from £4 to £10 including vegetables and/or potatoes depending on the dish. Salads and desserts are attractive but standards need to be watched. Scallops have proved to be frozen rather than fresh; the salmon dish of the day overcooked and bland.

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to complement the French selection.

Mon-Sat 11.30am-3pm, 6pm-midnight.

### Green's

36 Duke St, St James's, SW1 (930 1383).

After three years as probably the capital's finest champagne and oyster bar, Green's has expanded into neighbouring premises and now offers its well-heeled clientele hot dishes as well as the cold seafood menu which includes lobster, smoked salmon and crab. Décor is stylish with dark wood paneling, Roman blinds, ceiling star lights and banquette and booth seating.

The West Mersea No 1 oysters are splendid again this year (at £8 a half-dozen). Beth Coventry's contributions from the kitchens include highly recommended fresh salmon fish-cakes with parsley and/or tomato sauces, and other nursery-style treats such as bangers and mash or shepherd's pie. Charcoal-grilled meats are on the evening menu.

Green's wine merchants supply a selection of red and white wine to cover most pockets and palates. Pride of place belongs to a choice of a dozen vin-

tage and non-vintage champagnes, with the more than adequate house Floquet & Fils, Brut Reserve at £11.50.

Mon-Fri 11.30am-3pm, 5.30-11pm.

### Manzi's

1/2 Leicester St, WC2 (734 0224/5).

Manzi's describes itself as London's oldest seafood restaurant. Regardless of longevity, it remains one of the best, if, at times, too crowded for comfort. The place to be is by a window in the ground-floor dining room.

The menu is extensive and unfussy: breadcrumb-crusted clams, freshly marinated anchovies, and hot eels with parsley sauce are among unusual starters; and for the main course nothing can beat the grilled Dover sole at £9 to £10 depending on size—ordered with creamed potato, spinach and a salad.

The house carafe wine is £4.95. There is a small selection of Louis Latour shipped wine; a choice of nine different champagnes includes four also available in half-bottles.

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## HOTELS

# Christmas treats

BY HILARY RUBINSTEIN

Some people are only too happy to escape a tribal family Christmas at home and let themselves be pampered in a comfortable hotel. Two of those described offer hearty Christmas packages with fun and games and traditional trimmings. They are followed by two which provide the reverse: a few quiet days away from the ritual jollity.

Whatley Manor, at Easton Grey in Wiltshire, was renovated and converted in the late 1970s into a spacious and elegant country-house hotel, with panelled lounges, library bar and sophisticated dining room. Fifteen bedrooms are in the main house and 10 in Court House, 70 yards away across the stable yard. "We offer a traditional country-house Christmas," says resident manager, Christopher Savage, "with the emphasis on good food and service in relaxing surroundings." The holiday starts with tea and crumpets on Christmas Eve, in front of log fires, and in the evening dinner by candlelight. There is Buck's Fizz for breakfast on Christmas Day and hot punch with Father Christmas before the ceremonial lunch. On Boxing Day guests may visit a meet of the Duke of Beaufort's hunt at Badminton; a motoring quiz in the afternoon takes competitors round the local area, and is followed by a gourmet dinner. There is time to spend a day in Bath on December 27, and the holiday ends after breakfast the following morning.

Also festive is Aynsome Manor near Cartmel in Cumbria: hot punch before and carols after Christmas Eve dinner; presents at breakfast on Christmas Day, and wine-tasting with prizes after lunch. The Boxing Day programme includes walks or drives in the countryside with a quiz and another prize; a special dinner is preceded by champagne, and the local silver band playing Christmas melodies. Farewells are bidden on December 27 after breakfast. Cartmel is an attractive old village in a beautiful valley 4 miles south of Lake Windermere. The hotel, a Georgian manor house, enjoys unspoilt views of woodland, fell and meadowland. Once owned by the Earl of Pembroke, it has been restored by the present owners, Tony and Margaret Varley, to its previous elegance. Bedrooms are comfortable, there are fires in the lounges, the dining room has a fine ceiling, paintings and tables set with silver and crystal; cooking is based on fresh produce, local when possible.

"An organized type of Christmas house-party is the antithesis of what we are trying to do," says David

Macausan of Meadow House, Kilve, in Somerset. "We intend to make Christmas a special occasion in terms of comfort, food, wine and atmosphere, but in a restrained way, without garishness or ostentation. We will not be having sing-songs or party games." He has created the ambience of a country-house retreat, with the emphasis on individual attention at this restored and refurbished Georgian rectory (only two double and two single bedrooms); guests are made to feel that they are visiting a luxurious country home, and over the three days of the Christmas holiday can peacefully enjoy the good food and wine (Mr Macausan, a wine enthusiast, boasts a list of 120 bins with a very reasonable mark-up). The house, in 8 acres of grounds with a stream, waterfall and gardens, has fine views across the Bristol Channel and to the Quantocks.

Little Hemingfold Farmhouse, near Battle in Sussex, enjoys an exceptionally tranquil setting in its 26 acre grounds adjoining Battle Great Wood. It is filled with books, interesting pictures and fine furniture. The part-17th-century, part-Victorian buildings, with rooms in an old coach-house and stables as well as in the farmhouse itself, are grouped round a courtyard. Many of the fruit and vegetables Mrs Anne Benton, the resident owner, uses are home-grown, and evening meals, featuring traditional English dishes, are served communally round two large, candlelit, Victorian tables. Her three-day Christmas package is not over-organized—there are presents (home-made goodies) at Christmas lunch, and family games (not compulsory) on Boxing Day. Drinks during this three-day period are on the house.

**Whatley Manor**, Easton Grey, near Malmesbury, Wiltshire (066 62 2888). Four days £335 per person in Manor House, £295 in Court House.

**Aynsome Manor Hotel**, Cartmel, near Grange over Sands, Cumbria (044 854 276). Three days £170 per person (£165 without bath).

**Meadow House Hotel**, Sea Lane, Kilve, Somerset (027 874 546). Three days £105 per person sharing a double room (lunch not served except on December 25).

**Little Hemingfold Farmhouse**, Telham, near Battle, East Sussex (042 46 2910). Three days £250 per person, includes drinks.

The above tariffs include VAT; service is either included or optional.

Hilary Rubinstein is editor of *The Good Hotel Guide* published annually by the Consumers' Association/Hodder. The 1986 edition, price £9.95, comes out on November 4.



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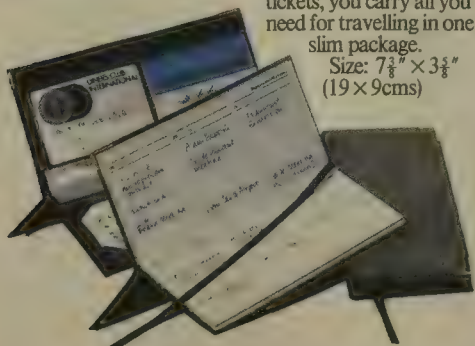
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# A great innovator

BY JOHN NUNN

All the great masters of the past have influenced today's chess, but a few had such an impact that their ideas can still be seen in action in every tournament. Aron Nimzowitsch (November 7, 1886-March 16, 1935) was one such. Born in Riga, he learned the moves at an early age but came into prominence only in the years leading up to the First World War. This and the Russian Revolution brought the development of chess to a halt in Europe and forced a lengthy interruption to Nimzowitsch's career. Just after the war he moved to Scandinavia and eventually settled in Denmark. His greatest successes came in the late 1920s, perhaps the best result being first prize at Carlsbad in 1929 ahead of Capablanca and Rubinstein. Despite these successes he never played a match for the world championship and although he would have stood little chance against Alekhine, who was by this time at the height of his powers, at least chess would have been enriched by the clash of styles. Only a couple of years later ill-health caused a sudden decline in Nimzowitsch's play and he died at the early age of 48.

In the half-century since his death Nimzowitsch's ideas have lost none of their validity. From the very start of his career he repudiated the rigid doctrines of Tarrasch which held sway at that time, and one of his greatest achievements was to prove to the world by his teachings and results that there was more to chess than the implementation of a fixed set of principles. By opening the door to new and revolutionary ideas he invigorated the game and it is perhaps slightly ironical that some of his ideas which so outraged Tarrasch are now part of established theory.

Nimzowitsch's contributions to opening knowledge were enormous. The variations named after him, such as 1 P-K4 P-K3 2 P-Q4 P-Q4 3 N-QB3 B-N5 and 1 P-Q4 N-KB3 2 P-QB4 P-K3 3 N-QB3 B-N5, are played in every major chess event, a memorial to which few players can lay claim. His two famous books, *My System* and *Chess Praxis*, are well worth reading, and Keene's excellent *Aron Nimzowitsch: A Reappraisal* puts Nimzowitsch's life and games into historical perspective.

The following game, played in New York in 1927, has an astonishingly modern appearance.

**Nimzowitsch**      **Marshall**  
*White*              *Black*

**Modern Benoni**

1 P-QB4      N-KB3  
2 P-Q4      P-K3

3 N-KB3      P-B4  
4 P-Q5      P-Q3  
5 N-B3      PxP  
6 PxP      P-KN3  
7 N-Q2      QN-Q2

Marshall was himself criticized for adopting what was regarded as an experimental opening in this important game. It was only after Tal achieved tremendous success with it in the 1950s that the Benoni became respectable. In 1927 this was completely uncharted territory and it is to Nimzowitsch's credit that he discovered the far from obvious knight transfer to QB4 which is the foundation of almost all modern anti-Benoni systems.

8 N-B4  
It is more accurate to play 8 P-K4B-N2 9 N-B4 N-N3 10 N-K3, transposing to the game but without giving Black the chance to swap knights at move nine.

8      ...N-N3  
9 P-K4      B-N2  
10 N-K3!      0-0  
11 B-Q3      N-R4?

The start of an over-ambitious plan to dominate the black squares. In a 1980 Russian game Osnos-Elvest Black, with 50 years of hindsight, improved over Marshall's play with 11...B-Q2.

12 0-0      B-K4  
13 P-QR4      N-KB5  
14 P-R5      N-Q2  
15 N-B4      NxB  
16 QxN      P-B4  
17 PxP      RxP  
18 P-B4      B-Q5ch  
19 B-K3      BxN

In view of the attack on his QP Black had little choice but to part with his important black-squared bishop. Although Marshall can now win the pawn at Q5 the exposed position of his king is far more important.

20 QxB      N-B3  
21 Q-N3!

A fine move. If Black does not take the pawn White just completes his development by QR-K1, but the capture opens another diagonal towards Black's king.

21      ...RxQP  
22 P-B5!      PxP  
23 B-N5      R-Q5  
24 N-N6ch      P-B5  
25 Q-QB3      PxN  
26 QxR      K-N2  
27 QR-K1      PxP  
28 R-K8!

The final sacrifice completes the dark-squared domination which has been the theme of the whole game.

28      ...QxR  
29 QxNch      K-N1  
30 B-R6      Resigns ○

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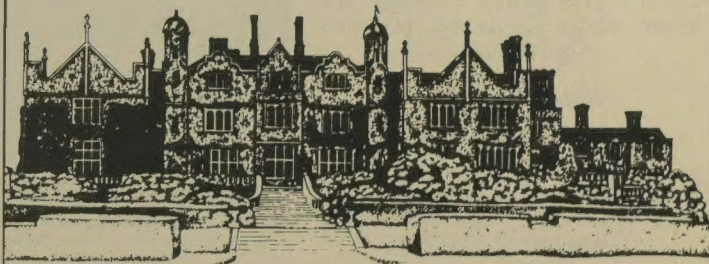
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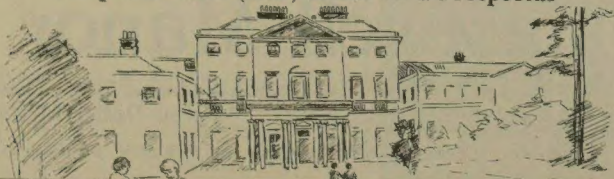


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## BRIDGE

# Match comparisons

BY JACK MARX

Those in the habit of perusing the records of international matches often find the finals less instructive or entertaining than the qualifying rounds. This was certainly so in 1971 in Taiwan where six regional champions played three 32-board matches against each other, to produce a final that was won by the American Aces against France. After a long reign as champions, Italy was not represented, her famous Blue team having temporarily retired, though she was later to return to complete a 20-year stretch of almost undisputed ascendancy.

Interest was enhanced by three simultaneously played matches using the same hands, so that each deal was played six times. Slam hands abounded and offered plenty of scope for comparison between the multifarious systems of bidding. Among these hands this was quite the weirdest and wildest. Only once was the hand played at a diamond contract, in spite of East's nine-card suit, and at two tables diamonds were not even mentioned.

♠ 972 Dealer South  
♥ A 10 973 Love All  
♦ void  
♣ K 10 652

♠ AKQJ ♠ 6543  
♥ Q8 ♥ void  
♦ Q ♦ AJ 1098  
6542  
♣ AQJ974 ♣ void

♠ 108  
♥ KJ6542  
♦ K73  
♣ 83

Where the Chinese (Taiwan) were North-South in their match against the American Aces, the absolute par result was achieved.

South	West	North	East
2♥	DBL	4♥	6♦
No	No	6♥	No
No	DBL	All Pass	

South's opening was a Weak Two, West's Double was for take-out, the rest was quite natural and straightforward. Six Hearts went two down for a loss of 300, a substantial gain against an invincible Six Diamonds.

South	West	North	East
No	1♣	1♥	DBL
4♥	4♠	No	5♥
No	6♣	No	6♠

The Chinese West opened his Precision Big Club and East's Double was negative, colloquially known as Sputnik, bearing some promise of spades. The diamonds somehow got lost in the wash. On a heart lead Six Spades would have been a resounding flop, since with dummy forced there is no entry for the diamonds. However, North played for what he

thought was safety with a trump lead and 13 tricks rolled in.

There was a second North American team and on the auction below it was seated East-West against Australia.

South	West	North	East
2♥	3♥	5♥	6♠
No	7♣	DBL	All Pass

Three Hearts was a strong take-out bid denoting the black suits, and East's partnership loyalty and self-effacement bordered on the sublime. South had to find the right "unusual" lead, a diamond rather than a club, after North's Lightner Double, and this he duly did.

South	West	North	East
2♥	3♥	5♥	6♦
No	6♠	All Pass	

Here the Australian West's attempt to "improve" the contract back-fired when North crudely led Heart Ace to put it three down.

The French East-West reached Five Diamonds but prematurely doubled Brazil's Five Heart sacrifice for a mere 100 points. At the other table the Brazilians were the only East-West pair to enjoy an unopposed auction.

West	1♠	4♣	4♥	6♦
East	2♦	4♦	5♦	No

This was the Roman system at work, West's One Spade exemplifying the *canapé* principle of the shorter suit first. Brazil's East, unlike some of the others, seemed fully conscious of a nine-card suit.

To add to the gaiety of nations, there had occurred just three hands earlier an instance of what Blackwood fans the world over had always assumed simply could never happen. The Five Clubs response to Four No-trumps might denote either four Aces or none, the disparity being such that the earlier bidding was bound to clarify which it was. However, the French East-West produced this sequence:

East	1♣	1♥	4NT	7♥
West	1♦	3♥	5♣	END

West	♠ KJ43	♠ Q	♥ 10972	♥ KQJ82
West	♦ J9762	♦ Q	♣ void	♣ KQJ1093

Holding three Aces, South nerved himself to double, though one of them did not make. However, North produced the fourth to extract 500 at Love All. It is only fair to say that the French knew at this stage that they could not fail to qualify and felt they could afford the indulgence of playing in unfamiliar partnerships. None the less, however relaxed the occasion, West's double raise to Three Hearts, when void of partner's first suit, seems almost grotesque ○





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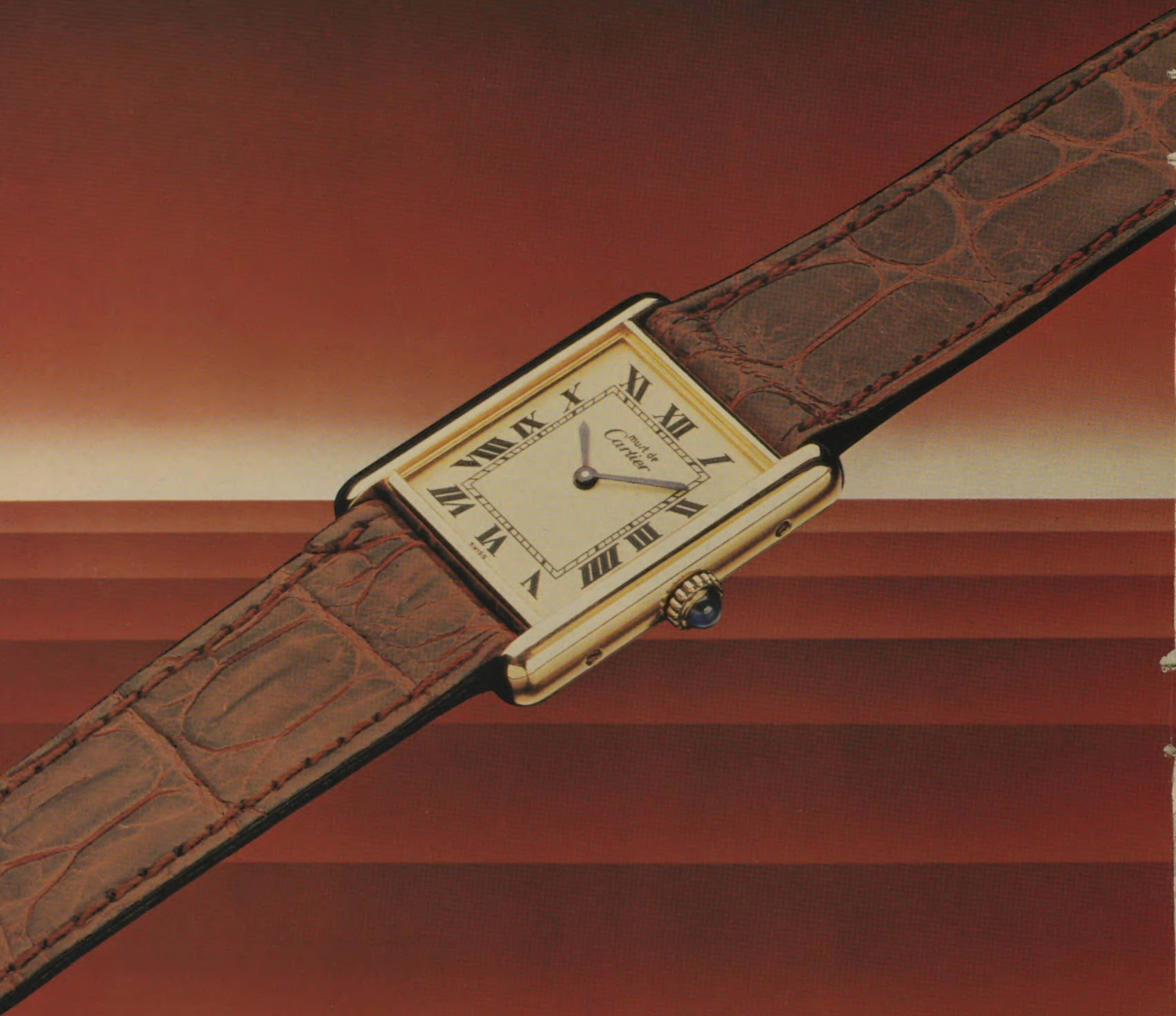
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